

MUSIC: THE DEARS • 38 / FILM: ROGER DODGER • 48 / ARTS: THE RED PRIEST • 49

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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OILSANDS
CAPITAL
SINGS THE
BOOMTOWN
BLUES

• BY DAN RUBINSTEIN • 6

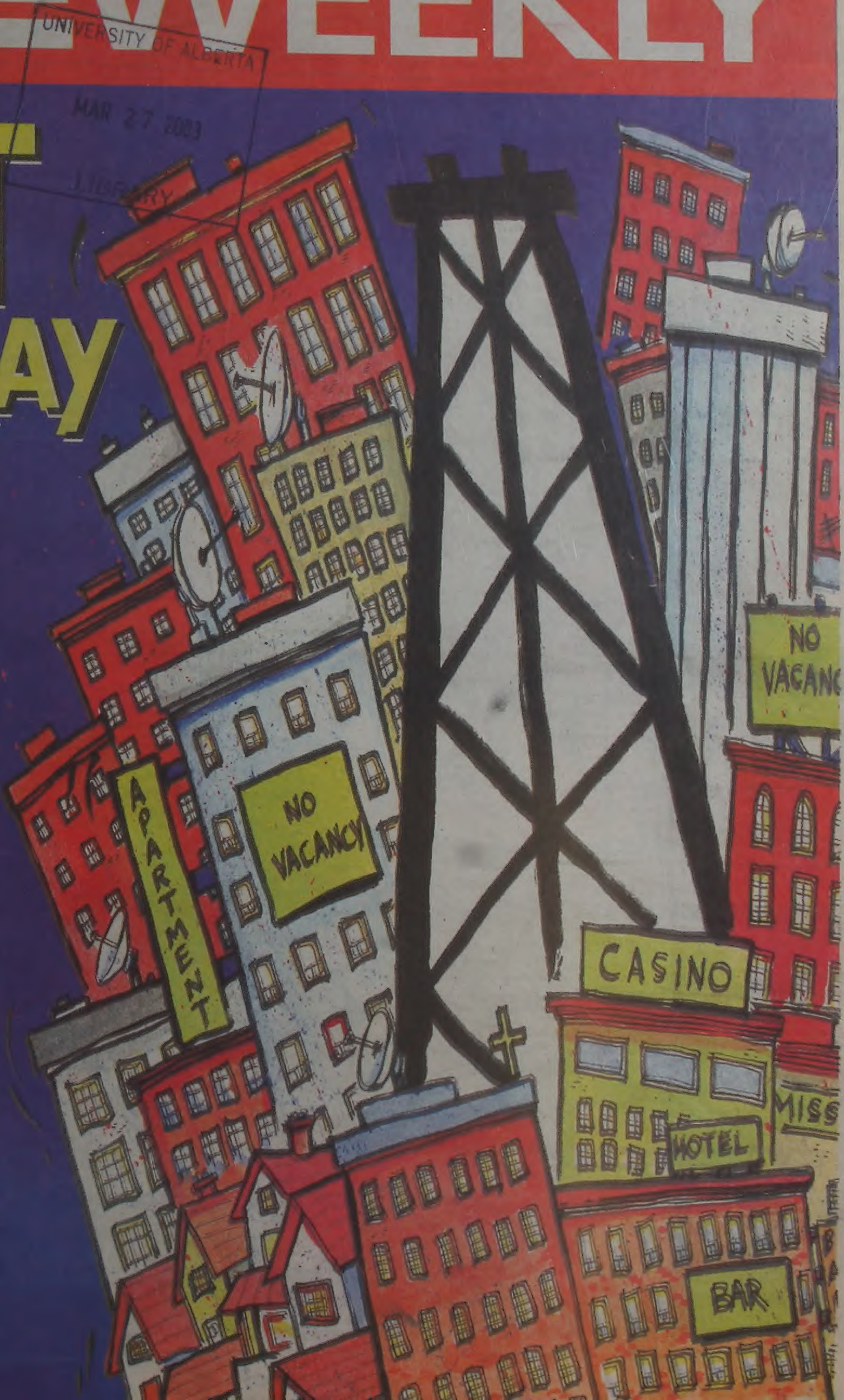


>>THE FLOOR

LOCAL AGIT POP GETS UP • 27

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No. 388 / MAR. 27 - APR. 2, 2003
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yourVUE

Whose alt is it?

I read Mick Sleeper's comments in *Vue Weekly* ["96 Tears," *VuePoint*, Mar 20-26] with great interest. I wanted to contact you regarding your vivid insights into the radio industry.

The New 96X is positioned as "The Hit Music Alternative." Clearly from that statement, the radio station does not pretend to be an alternative radio station in the spirit of CJSR. 96X is clearly positioned as a hit music alternative. The station is an alternative to other hit music stations, hence the "hit music alternative" slogan.

I am very disappointed that you took the low road and chose to use 96X as a scapegoat in order to promote your work on CJSR. As vice-president of programming for one of Canada's leading broadcast companies, I spend time in cities all across North America and hear many radio stations every week in all formats. From my experience, Canada needs cam-

pus and alternative radio! I hold the work that CJSR does in high regard.

Your mission, however, is very different from ours. To compare our radio stations is simply unfair and biased. It would be so easy to publicly point out the vast gap between our audience sizes and composition. It would be so easy to declare in a newspaper that the success of a radio station can be determined by audience size, and denigrate the hard work that you and others at CJSR do on a daily basis. After all, if only a small audience chooses to listen, what is the real value of the service? You can mock our intentional commercial appeal as easily as we could mock your intentional niche appeal. But that would be unfair.

Yes, CJSR is truly alternative. Yes, 96X is a commercial radio station playing hit music. The two are very different and compete in very different worlds. My staff and I are paid through advertising revenues generated through our audience size and composition. Your radio station is volunteer-run. Our mandate is to reach the largest and most lucrative audience. Your mandate is to provide programming

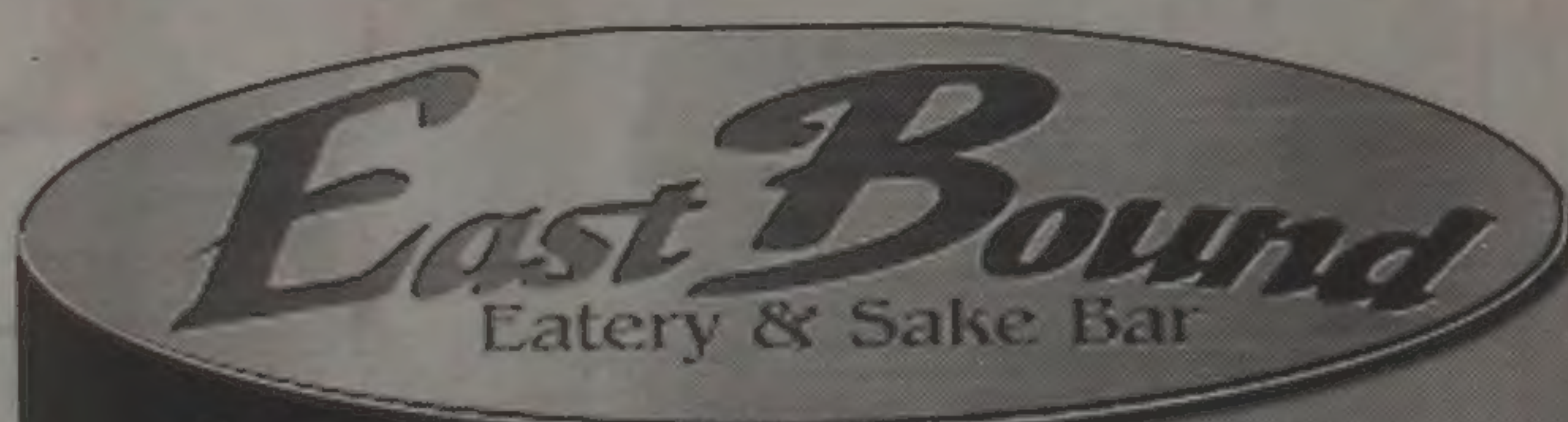
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Knowing this to be true, you have to agree that the approach you took in your article was mean-spirited and unnecessary. It appears to be a case of insulting us to put yourself in a positive light.

What saddens me most about your editorial is that until I read it I held CJSR in very high regard. Radio stations like CJSR, CKUA and the CBC are vital to the Canadian broadcasting system because they provide that alternative voice to radio stations funded by advertising interests. They provide a small but passionate group of people with elements that don't hold appeal to the masses. Without alternative viewpoints, our society could become stale and monotonous. After reading your article, it appears to me that rather than being a true alternative voice you may simply be another disgruntled commercial radio reject who couldn't succeed in a competitive environment.

I sincerely hope this isn't the case.
—STEVE JONES (VP PROGRAMMING, NEW-

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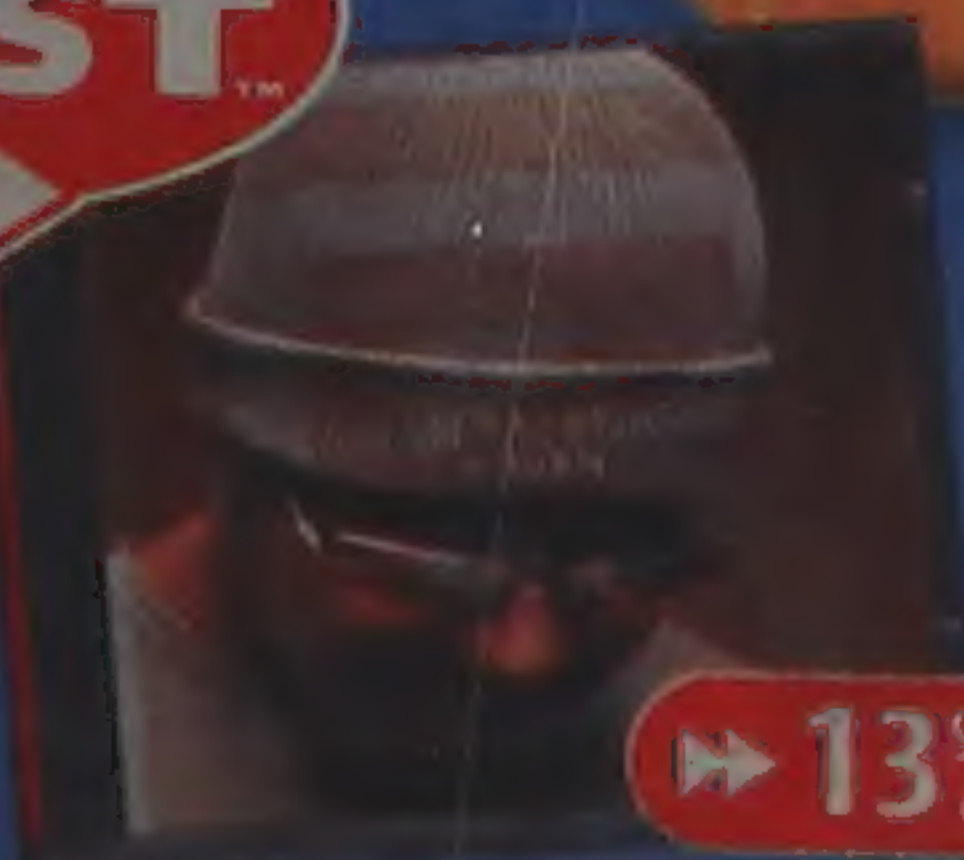
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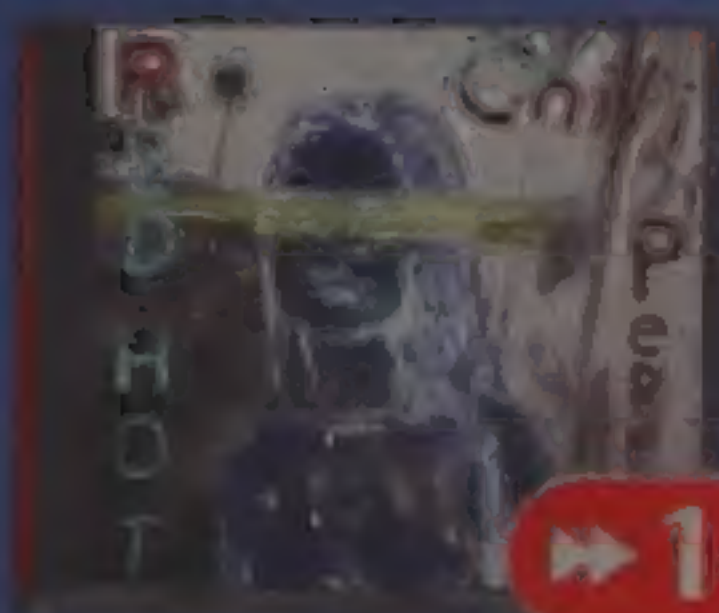
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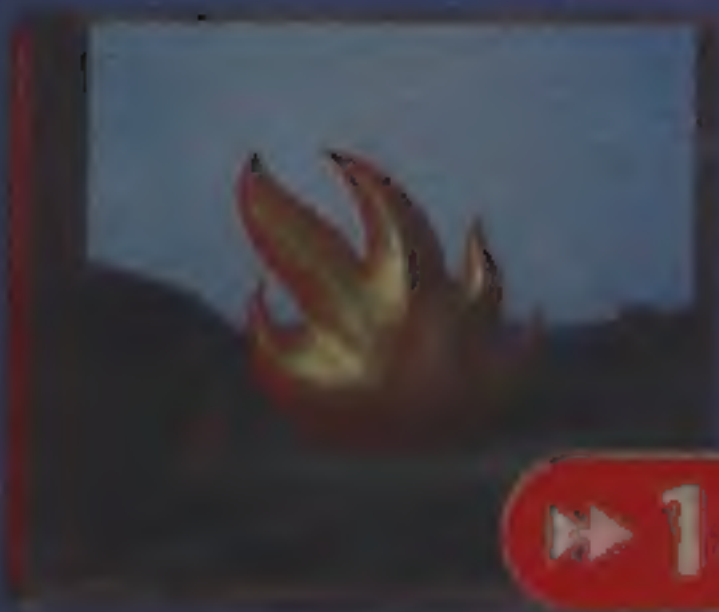
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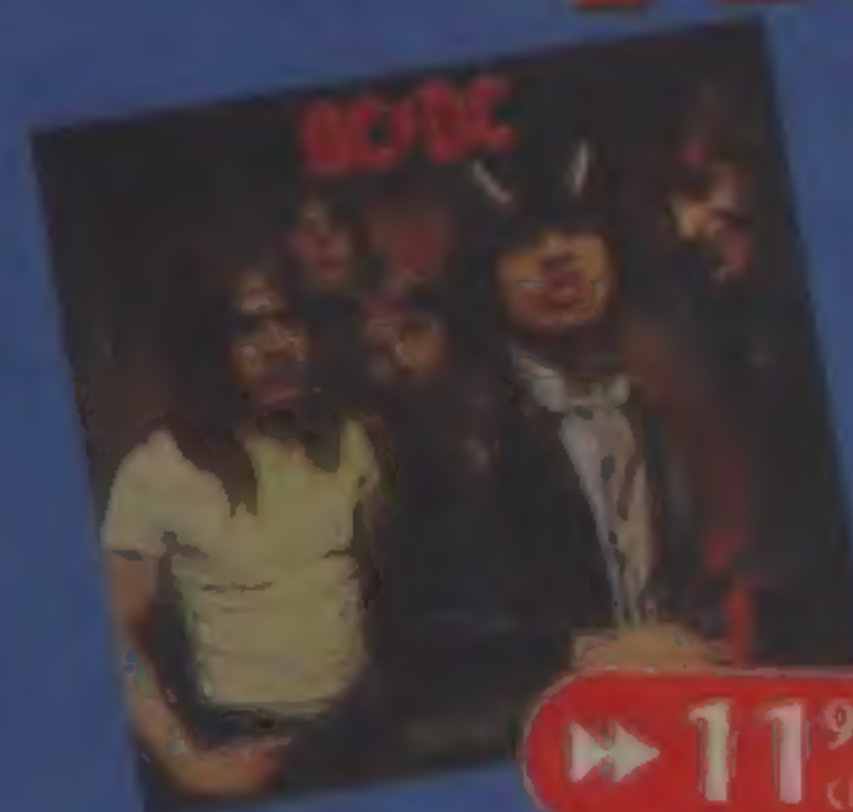
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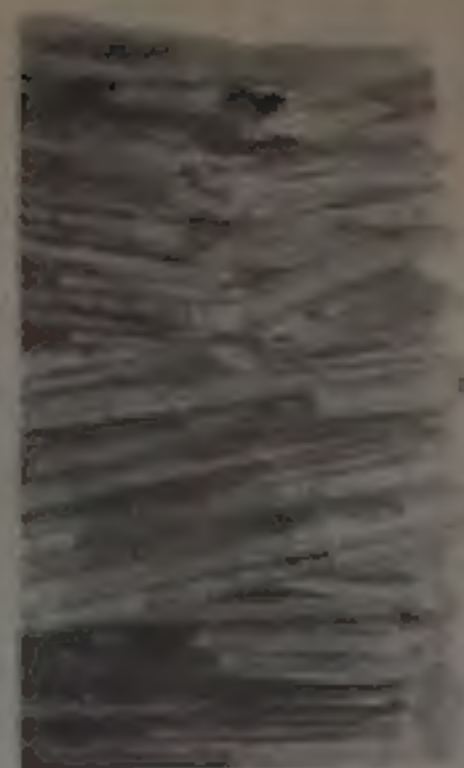
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By DAN RUBINSTEIN

Marine biology

When I started reading the excerpt from Anthony Swofford's book *Jarhead* in the December issue of *Harper's* magazine, it seemed like a flawless exercise in personal, political nonfiction. Swofford, who served in the United States Marine Corps from 1988 to 1992 and saw combat during the first Gulf War, is not only open and articulate, even poetic, he also has a keen eye for the type of details that cut through the bullshit veneer of U.S. foreign policy. "We have been deployed to protect oil reserves and the profits and rights of American companies," he writes, "many of which have direct ties to the White House and oblique financial entanglements with the secretary of defense, Dick Cheney, and the commander in chief, George Bush, and the commander's progeny. We know this because Kuehn, one of our group from Texas, says, 'All those old white fuckers from Texas have their fat hands in Arab oil. They drink it like it's beer.'"

Jarhead: A Marine's Chronicle of the Gulf War and Other Battles, published this month by Scribner, is obviously incredibly timely. It offers dramatic

insight into American military philosophies and political, economic and class analysis within the same explicit narrative. Because of who is he and what he has written, Swofford is in high demand in these first few days of Operation Iraqi Freedom. He's a Breakfast Table panelist for the online magazine *Slate*, he's a featured interviewee in every major newspaper that can track him down for a brief chat, and reviewers are praising *Jarhead* as the definitive work about the Gulf War and a de facto guidebook for further commentary. That's because, in this era of televised smart bomb strikes and "embedded" reporters marching alongside the troops, it provides the intimate perspective of an individual soldier, one voice cutting through the notion that the U.S. forces attacking Iraq are a single amorphous surgically-sharp instrument. Reading the book reveals that, worlds away from flawless, war is just as complicated as the thoughts swirling around inside the mind of a deeply troubled man.

Swofford may have been educated at the University of California and the University of Iowa after the 1991 war, going on to teach writing at the University of Iowa and elsewhere, but this guy was a U.S. Marine. He witnessed and participated in some serious shit and doesn't hide any of his soldiering experiences, both back home in training and overseas. The violent drill sergeants, the prostitutes in the Philippines, the misogyny and homophobia, the drinking and brawling, the bravado and ego, the young men playing with grown-up guns and their brutish thirst for blood, and their occasional freakouts when they can't handle the fact that death may be lurking over the next rise.

Nor does Swofford hold back on his personal and family stories, deconstructing his relationships with his Vietnam vet father, his brother (who was stationed at a U.S. army base in Germany during the war) and his sister (who was suicidal and spent time in institutions with names like Serendipity as a teen). Swofford had difficulty coming to terms with reality when he came back to the U.S. after Kuwait was liberated (and he was ordered to drive victory laps through the outskirts of Kuwait City in what every soldier knew was a PR maneuver). Even after leaving the Marine Corps, he's haunted by his experiences, by the living "ghosts" of fellow soldiers he encounters stateside. Swofford, a trained killer, didn't kill anybody in Iraq. But he saw enough corpses and squinted at enough Iraqi heads through his sniper's crosshairs to be able to act as a correspondent from a place today's mass media cannot access.

While the prose in *Jarhead* is uneven and passages about actual combat rather scarce, that's small criticism for such a singular work. Swofford, who was told by his professors to read before writing, read Homer's *The Iliad* and *The Stranger* by Albert Camus while preparing and waiting for action in Saudi Arabia. In the *New York Times*, critic Michiko Kakutani said *Jarhead* combined the black humour of *Catch-22* with the savagery of *Full Metal Jacket*. That's very true. This isn't a book about American colonialist imperialism or an anti-war elegy; all those observations about being sent to the Middle East merely to protect U.S. oil interests

JARHEAD

ANTHONY SWOFFORD

A MARINE'S CHRONICLE OF THE GULF WAR AND OTHER BATTLES



are a small part of the picture Swofford is painting. And it's not simply writing-as-therapy, either. Swofford's descriptions about peeing his pants in fear when his unit is under fire, about his crotch rubbed raw and bleeding while hiking mile after mile through sweltering desert, about vomiting into his hand after stumbling upon the rot of death, about holding his rifle to the head of a tentmate and seriously considering pulling the trigger, then turning the gun on himself and doing the same—these feelings and episodes are the constants of the last war, the current war, the next war. In his own unapologetic way, Swofford is helping us understand. ♦

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MEDIA

CanWest to can local arts coverage?

WINNIPEG—Depending on who you believe, CanWest Global is planning to either slash local arts coverage at its urban dailies, or to augment film, music and television coverage in the *Edmonton Journal* and other papers in the cross-Canada chain with a new team of national reporters.

The *Toronto Star* fired the first volley in this convergence war of words last week. Media columnist Antonia Zerbisias reported that rock, TV and film writers at 10 CanWest dailies will be told to apply for a single job in each beat. "The unsuccessful applicants will likely land other jobs in their newsrooms, sources say," she wrote. "That means that local rock concerts, TV shows and movie openings will likely no longer be reviewed by specialists, although insiders assume that general reporters might be assigned to the coverage." Zerbisias also quoted an anonymous CanWest journalist saying "The rumour here is that this is just the beginning and food, life and other beats will be next."

Next, however, came a release from the Communications, Energy and Paperworkers Union of Canada, which represents 20,000 workers at Canadian media outlets. "CanWest continues to treat its newspaper customers as though they were buying dog food—bigger box, less food," said Peter Murdoch, the union's vice-president of communications. "We have been warning government for years that the concentration of media ownership will come at great cost to information in a democratic society, and, yes, that includes cultural criticism. To suggest that a critic out of Edmonton, for example, will have the same tastes and reflection as one out of Montreal is ludicrous."

That release, and the *Star* report, prompted a strongly-worded release from CanWest's head office in Winnipeg proclaiming to set the record straight by responding to the "spurious article" by Zerbisias—"who has a persistent record of selective use of facts to fit her hobbyhorse of the day," according to CanWest—and the "bogus" statement from the CEP. "In fact," explained CanWest president of news and information Gordon Fisher, "CNS has created five new positions that will expand national reporting on film, television and pop music/pop culture. As a result, all our newspapers will have greater flexibility to assign experienced arts reporters to the local cultural scene.... The contributions of these national reporters will augment that of writers at each paper working on the cultural beat, so as to broaden total arts coverage while allowing local arts specialists to focus on areas of unique interest in their community." These five new positions, two-way jobs involving both print and TV work, will help cre-

ate "national stars," Fisher added.

One day after this flurry of accusations, the *Globe and Mail* weighed in on the CanWest changes with a more cautious tone than the *Star*. The move, the *Globe* reported, is "sparking fears" that arts coverage will be reduced. "It's essentially a bad thing for journalism," an anonymous CanWest arts writer told the *Globe*, yet another journalist afraid of speaking out against the company. "They're cutting down on the number of voices. Rather than having four, six or eight voices, they will have one. If the TV critic doesn't happen to like a particular show, he has way too much power, in my opinion. He becomes someone who can make or break a show." Fisher reiterated to the *Globe* that the changes will not "impact our coverage of local arts in any manner or respect." Stay tuned. —DAN RUBINSTEIN

ENVIRONMENT

Boreal hygiene

EDMONTON—Before lecturing and launching his book at the Provincial Museum back in November, Parks Canada conservation ecologist David Henry told *Vue* that the next decade is going to be crucial for the boreal forest in Canada. "We're going to decide its future in the next 10 years," he said. "It's changing so fast."

Keeping the boreal awareness campaign alive, a trio of local organizations are presenting an upcoming talk and book launch with Richard Schneider, executive director of the Alberta Centre for Boreal Research. His new book, *Alternative Futures: Alberta's Boreal Forest at the Crossroads*, is similar in theme to Henry's *Canada's Boreal Forest*, but it focuses more specifically on this province.

"Although the forests of Alberta are, for the most part, publicly owned, the public has had remarkably little access to information about these forests," Schneider writes in his preface. "Moreover, the information that does get widely disseminated comes

from government and industry sources that generally convey the message that 'all is well.' In reality, the current system of forest management in Alberta is a relic of the 1950s and is in serious need of repair."

Part of the repair job started in 1999, when the Alberta Centre for Boreal Research was formed. *Alternative Futures*, according to Schneider, is the culmination of the first three years of the centre's work. He speaks on Wednesday, April 2 from 7 to 9 p.m. in the Stanley Milner Library downtown. Admission is free. —DAN RUBINSTEIN

Alaskan drilling plan gets iced

WASHINGTON—While anti-war factions were lamenting America's decision to begin its invasion of Iraq, environmentalists were jumping for joy in D.C.. That's because President George W. Bush's infamous Energy Policy received a major blow in Congress last week, a fact overshadowed by military action in Iraq. A measure to scrap a drilling ban in the 100-mile strip of Alaskan coastline known as the Arctic National Wildlife Refuge was defeated in Congress. That means the reserve, targeted for massive domestic oil production in Bush's Energy Policy, will live on as protected lands.

The president called for the reserve to be opened for drilling, with the endorsement of the Alaska state government, soon after he was sworn into office in 2001. The reserve has been a no-drill zone since 1960, an act which was strengthened by outgoing president Bill Clinton. Clinton was vocal that the reserve, which borders the Yukon and is a major migration corridor for wildlife, should remain as natural parkland.

Congress' decision came as a major surprise, considering that the majority is held by the Republicans. But eight members of the GOP defected from the party line and decided to vote with a Democrat counterproposal to kill the bill. The vote was 52-48 to defeat the Alaska drilling plan.

Senator Ted Stevens (R-Ak), a major

proponent of opening the reserve to oil exploration, did not attempt to hide his rage after the defeat. "People who vote against this today are voting against me and I will not forget," Stevens told the House after the vote.

But Senator Brenda Boxer (D-Ca), who tabled the motion to kill the bill, said that drilling in Alaska is not worth the environmental harm, adding that Americans can do more to keep energy prices in check by being smarter consumers and putting pressure on the auto industry. More oil could be saved, she said, than the Alaska project would produce "by just getting the SUVs to have the same fuel economy as autos."

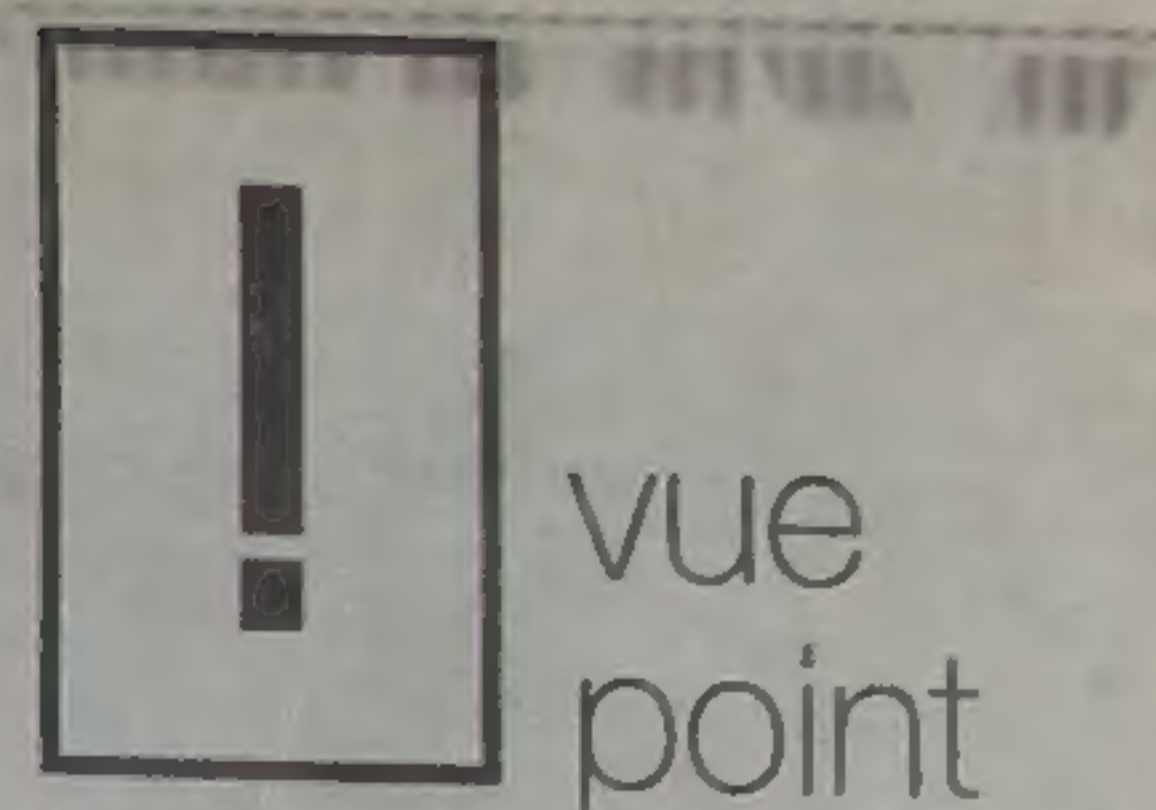
—STEVEN SANDOR

Grill pickle

HOUSTON—Forget about all those oil well fires spewing toxins in Iraq for a minute. Another aspect of America's unquenchable appetite is polluting the air. Scientists in the oil capital of Texas have discovered that the popularity of barbecuing is sending microscopic yet potentially hazardous particles of polyunsaturated fatty acids into the atmosphere.

Houston's air quality levels are already among the worst in all of the U.S. Now Rice University civil and environmental engineering professor Matthew Fisher has completed a study measuring organic particulate matter, concluding that barbecuing meat releases airborne particles that can enter the lungs and lead to heart and respiratory problems.

"Meat turned out to be a somewhat important source of the atmospheric fine particles in the urban area in Houston," Fisher said to Reuters, adding that the meat particles he encountered during the one-year study are only a single-digit percentage of all atmospheric pollutants. "I think that a lot of American cities would have the same problem. Houston does have a reputation for being the barbecue capital of Texas. It is certainly possible that the problem of fine particles from cooking meat is more important here than other cities." —DAN RUBINSTEIN



BY DAN RUBINSTEIN

The ideas of marchers

It's easy to dismiss street protests as either naïve or useless, or both. And it's easy to say that middle-class folk in Edmonton don't know what they're talking about when they gather together to show their outrage over the U.S.-led war in Iraq. But when 15,000 of them protest peacefully—angry at their own political leaders as well as America—it's hard not to take notice.

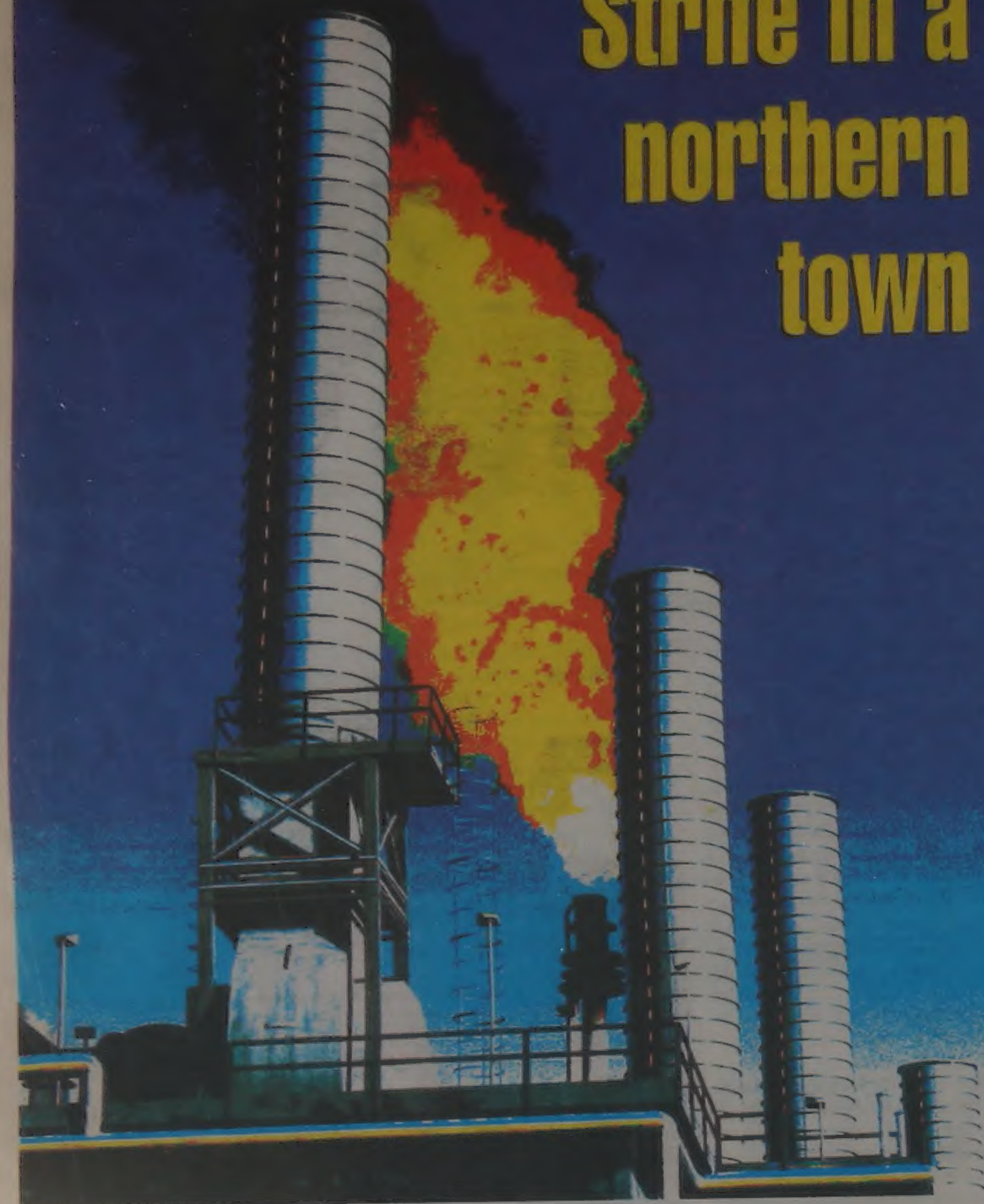
Mayor Bill Smith told reporters last week that he's "very disappointed" with Ottawa's stance. "I believe we've done damage to what the Americans think about Canada," he said. "It could have a huge economic effect." Premier Ralph Klein wrote a letter to Paul Cellucci, the American ambassador to Canada, thanking the U.S. for its "leadership in the war on terrorism and tyranny." Afterwards, Klein said Canada should support "our lifelong friend" and "largest trading partner," although he stopped short of introducing a pro-war motion in the legislature.

It's not just business concerns driving Smith and Klein to speak out. They seem to feel that Canada has a moral responsibility to join countries like Ethiopia and Eritrea in the "coalition of the willing." Because Smith and Klein made their personal views public, they were the target for much of the anger at last Saturday's peace rally—a march, appropriately, from City Hall to the provincial legislature. Many placards mentioned the premier specifically: Klein, Watch Out Next Election; Klein Doesn't Speak for Me; Saddam and Ralph the Same.

To be fair, the mainstream press has been reporting just how diverse a crowd Edmonton's anti-war protests are attracting. Indeed, on Saturday it really struck me that the throng streaming along Jasper Avenue was a multicultural, multi-aged, multi-class cross-section of the city. And this diversity was reflected by the amusing range of signs people carried: The Coalition of the Shilling; Buy Canadian, Boycott U.S. Goods; World Peace Not World Police; A Village in Texas is Missing its Idiot; Fermez La Bush; Censored News Network; How Many Lives Per Gallon?

My two favourites were a dog—one of many at the rally—adorned with a sign saying "Here's One Bush I'd Like to Pee On" and a middle-aged woman holding aloft a simple sentiment scrawled on cardboard: "God Damn Bush & Blair." One makes you smile; the other gives you chills. And it makes you realize that people have put some serious creative and emotional energy into their commentary. Which is more than Bill Smith and Ralph Klein have done. ☺

Strife in a northern town



Arabic: it's the single largest source of petroleum in the world. Yet debate about the Kyoto accord to reduce greenhouse gas emissions is feeding grave economic doubts, and many locals avoid the word "boom." They prefer "rapid expansion." Because "boom," as they know from previous oil rushes, implies an eventual "bust."

THE NUMBERS, REGARDLESS, are mind-boggling. Spurred by \$86 billion in projected oil sands investments in the Regional Municipality of Wood Buffalo, the administrative framework around urbanized Fort McMurray, the city's population soared from 35,000 in 1996 to more than 47,000 in 2002. Since 1996, \$17 billion worth of development has been completed. Projects worth \$7 billion are now underway, and \$62 billion worth are under evaluation. Despite this limbo, the city's population is forecast to reach 60,000 within a decade. The region has already topped 60,000 (including 8,000 living in oil sands work camps) and could hit 75,000 by 2012.

Although it bolsters economies as far away as southern Ontario's manufacturing sector and Newfoundland's fishing outposts, Fort McMurray in many ways remains a typical Alberta city. It's flush with employment, harbours a surprisingly harmonious ethnic diversity and is stocked with small-town émigrés who bring a frontier warmth. Dads let sons drive the family SUV to weekend soccer games; moms apologize when their car alarms startle strangers. But Fort McMurray is also a hyperactive anomaly—a place of mass consumption, conformity and me-first bravado, of strip malls, drive-thrus and satellite dishes, a place where businesses and officials are scrambling to supply the infrastructure the population requires.

"Fort McMurray is like nowhere else in the world," says local MLA and former mayor Guy Boutilier, who is also Alberta's Minister of Municipal Affairs. When Boutilier arrived 25 years ago from Nova Scotia to work as a co-op student with Syncrude, Fort McMurray was in the midst of its second boom. The Syncrude plant, today the region's largest, had just opened. (The first boom began in 1964 when the Great Canadian Oil Sands project, now Suncor, transformed the sleepy town of 1,300 into an incipient industrial centre.)

Boutilier feels the community is better prepared for expansion today than it was in the '70s, when it earned a reputation as a glorified booze- and brawl-soaked work camp. Wary of those roots, authorities planned ahead, building a city hall and hospital with empty floors and paving fire hydrant-lined streets long before they were furnished with houses. But despite further advances, such as a twinned highway north to the oil sands and a new \$22 million highway interchange, Fort McMurray is once

LOOKING OUT HIS OFFICE window at the green hills across the Clearwater River, Stephen Clarke, the municipality's manager of planning and development, lists Fort McMurray's immediate needs. The sewage and water treatment plants, for instance, require \$49 million and \$12 million upgrades respectively. But there's a lag between development and realizing additional tax revenue, and Clarke is unsure where the money will come from. "We don't want to feel like a spoiled child," he says, "but it's crucial we get support from the government, because we're the engine of growth for much of Alberta."

The Klein government has discussed treating the municipality as a "growth corridor," like Calgary and Edmonton, and providing special funding. They've also contemplated "Alberta advantage" bonds, which would generate capital for roadway and other infrastructure projects by allowing citizens to purchase project-specific bonds. Much of this talk is preliminary, but the province clearly wants to play a role. "At the end of the day," says Boutilier, "we want to prevent opportunity from being missed."

Clarke says Fort McMurray is in no danger because every issue has been "flagged," and the city's housing crisis is its top priority. According to the Regional Issues Working Group, which compiles statistics for planners, the city needs 720 new housing units annually for the next nine years. Builders don't want to oversupply and deflate the market, yet mounting demand encourages them to rapidly erect houses and apartment blocks. Rents and prices remain exorbitant, however, due to the boom-inflated average family income of more than \$80,000—\$20,000 above Alberta's average. "Because of a lack of supply and increasing demand and the diversity of income, with 40 per cent of families making more than \$100,000, the private sector cannot help," says Gilles Huizinga, chief administrative officer of the Wood Buffalo Housing and Development Corporation (HDC), a municipally-owned entity established to create affordable housing. "This place," he adds, "is the most desperate area I've ever lived in."

This desperation has triggered a creative response from the HDC. Last summer, residents with a range of incomes moved into Edgewater Court, a provincially subsidized 180-unit downtown development that was nominated for a Canada Mortgage and Housing Corporation innovation award. The municipality and province are also streamlining development bureaucracy, thereby expediting dozens of acres of land onto the market. Still, Huizinga says roughly 3,000 families are either "under-housed" or paying "unreasonable"

Is the oil sands boom the best thing to ever happen to Fort McMurray, or the worst?

BY DAN RUBINSTEIN

The past and future collide on Franklin Avenue. At one end of Fort McMurray's main drag, amid the hustle of apartment construction, roadwork and dusty gas stations, rises a cluster of hotels and government buildings. Inside, frontier authorities work tirelessly to marshal the city's explosive growth and the oil sands bonanza fuelling it into a cohesive vision. A few blocks away, past the Boomtown Casino and the shopping mall named after fur trader Peter Pond, near the Fellowship Baptist Church sign counselling passersby to secure joy by putting "Jesus first, Others second,

Yourself last," stands a monument honouring the community's origins.

A metal plaque mounted on a modest stone cairn describes Pond as the explorer who "discovered" the Methye Portage in 1778. This land link on the route north opened up the vast Mackenzie River basin, Canada's largest inland waterway system and one of the world's richest fur dis-

NEWS

tricts. Located in the thick of Cree and Chipewyan territory, the junction of the Athabasca and Clearwater rivers quickly became a key transportation hub. In 1870, the Hudson's Bay Company built a trading post in the valley where the waters meet and named it after their chief factor in the region, William McMurray.

Erected in 1937, the cairn can still be found on Franklin Avenue—in the parking lot of a construction company and an electronics firm. Squeezed between two parking spaces.

Nearly five hours of lonesome highway north of Edmonton, all boreal forest and muskeg pocked with rigs and wells, the premium on space and the frenetic pace in Fort McMurray seem incongruous. A stream of muddy pickups ply Franklin Avenue and arterial Highway 63, perpetual traffic belying the remote setting. Pause long enough to glance at a "Future Home of ???" billboard in a vacant downtown lot and you're asked if you want to buy some land. Talk to diner staff who open their doors to 5 a.m. line-ups, watch office workers scurrying between meetings: you realize how challenging it is to create a sustainable outpost around the machinery that in five years will be producing more than half of Canada's crude oil.

Led by Syncrude and Suncor, with a patchwork of 60 other oil sands projects in their wake, energy companies are racing to harvest the 315 billion barrels of oil buried in the Athabasca tarsands that are recoverable with current technology. There's more crude in these bitumen reserves than in Saudi

This article also appears in the March/April issue of *Alberta Views*, which focuses on the province's north. Despite similar names, *Alberta Views* is different from *Vue Weekly*—it's a bimonthly magazine, available at newsstands, dedicated to covering Alberta culture and politics. Subscriptions cost \$19.26 (including GST) for one year and students can subscribe for \$10. For more information, and to see an index of the other articles in the current issue, go to www.albertaviews.ab.ca.

portions of their income for housing.

"Under-housed" describes families crowded into small apartments or bouncing between homes as extended families double up. From 1999 to 2000, the average number of residents per apartment jumped from 1.8 to 2.7. And these dwellings aren't cheap. A new "starter" home sells for approximately \$250,000, a mobile home for up to \$150,000. Rents, meanwhile, have doubled and tripled as landlords seek profit amidst this growth spiral. It's standard to pay \$1,000 a month for a one-bedroom apartment—if you can find one. An oilsands mechanic, one of an estimated 15,000 Newfoundlanders in town, tells a typical horror story. He and his partner paid \$550 a month for their apartment in 1997. Today, the same unit costs \$1,550 and the couple have moved in with relatives. "It wouldn't be a bad place to make a home if you could afford it," the mechanic says. "I ain't gonna be here forever, I know that much."

BESIDES HOUSING, the influx of money creates another challenge: crime. When Staff Sergeant Scott Stauffer joined the Fort McMurray RCMP a decade ago, the squad had 40 members. Today there are 78, with 10 more expected in April. The detachment recently graduated from "limited duration" status, which means officers will no longer be posted to Fort McMurray for transitory five-year terms.

Much of the crime the force combats is connected to drugs and alcohol, Stauffer says, "because people have a lot of extra cash." The RCMP ensure they're on Franklin Avenue when the bars shut to pre-empt fights, and with frequent check-stops on the road to the oilsands camps, the police have seen impaired driving charges increase from 238 in 1994 to 375 in 2001. Because of high oilpatch salaries—\$70,000, for example, to work at an oilsands plant—soft drugs like marijuana have given way to a budding cocaine and crack problem. Overall, drug offences in the city increased from 184 in 1997 to 621 in 2001. Mayor Doug Faulkner has rationalized that people work hard and play hard, but Stauffer's observation that "Fort McMurray is a really good place to come to learn to be a police officer" is telling.

Social service agencies also shoulder an intense workload. Across Franklin Avenue from the government plaza, Lyn Gorman assembles toiletry kits for street people and fills out grant applications in the cramped office of the Wood Buffalo HIV and AIDS Society. Gorman, who is the executive director of the AIDS Society, past president of the district's labour council and the New Democrat candidate from the last provincial election—"Wayne Gretzky could run as an ND here and not win," she says—reports that there were no documented cases of HIV in the region in July 2002. By late September, there were 20. "We knew they were here," she says, "but nobody came forward. That takes time and trust."

Wringing as much outreach as possible from her \$75,000 annual budget, Gorman is worried. Considering the sweeping global migration to

Fort McMurray, which includes newcomers from cultures where condoms aren't used, and the tours of prostitutes that come through on a prairie circuit, she fears the virus will spread. "But we might not feel the effects here," she says, flipping through eight pages of escort ads in the Yellow Pages. "We'll see it all over the world as people go back to their homes."

Down the hall from Gorman, the YMCA's director of immigrant settlement services is doing double duty answering phones and assisting job bank clients. "Five years ago, I used to be able to sit back and put my feet up from time to time," Ed Sandau says. "I don't enjoy that luxury anymore." Roughly 200 landed immigrant families arrive every year, he says, printing off a pie chart that shows three dozen countries of origin. Some welders from Iran and engineers from Algeria have come to join family, but most immigrants come for the bounty of jobs, Sandau says. And locals here don't resent foreigners. Case in point: the sizable Islamic population didn't experience any notable harassment after the September 11 attacks.

At the local Salvation Army headquarters, above a bustling thrift store, business manager Frank Menezes, like Sandau, is overrun. The charity's 32 shelter beds and 30 emergency sleeping mats are usually full and its drop-in soup kitchen was discontinued last spring (temporarily, Menezes hopes) when the program ran out of money. Although he doesn't have exact figures, he knows there are at least 60 homeless people in Fort McMurray every day. "Demand is increasing very fast," says Menezes, who also helps people find jobs, drug and alcohol counselling or a place to sleep off a binge when it's -30° C outside. "Industry has grown so fast, it's difficult for infrastructure to catch up."

TAKE A SHORT DRIVE to one of three large campgrounds on the edge of the city and you'll see some of the "under-housed." At the Tower Road campground, trailers and motor homes are lined up in orderly rows with satellite dishes out back. Three men from New Brunswick sit under an awning griping before heading off to their oilsands jobs. "I pay \$830 a month to live here," says one, "for a mud hole in a gravel pit." "We talk about it every hour of the day," says the second man (all three ask to remain anonymous). "If there was work at home, we wouldn't be here." They came to Alberta for money, but they're not saving much, says the third, noting that electricity meters will push wintertime rents in the campground up to \$1,200. "It's not the same attitude like in the East," he says. "All people talk about here is money. Down home, you get the smell of the ocean. Here it's all pollution." Yet they know that despite their complaints and wearying sleep-eat-work routines, desperate people will keep coming from Atlantic Canada.

At the Centennial Park campground, shouting distance from Highway 63 at the southern end of Fort McMurray, a pair of young men from B.C. grumble about the constant drone of trucks and air brakes and seem dubious about sleeping outdoors

all winter. But 25-year-old Chris Burns and 23-year-old Aaron Jones enjoy their drywalling jobs. "My first day here, I got a job," says Burns, rolling a cigarette and stoking the campfire on a chilly autumn night. "I'm sticking around for the long haul. I need the money." Their site at the campground indicates they're dug in: they have a TV, VCR and stereo under a tarp—unguarded property respected by their fellow resident campers—and a collection of car seats and lawn chairs strewn around the fire.

"It seems pretty promising," nods Jones, whose wife and twin boys will soon join him from Courtenay on Vancouver Island. Jones has a three-bedroom trailer lined up for their arrival. Burns says only 10 building permits were issued in Courtenay in 2001. Here they work nonstop, hurriedly drywalling 800-square-foot apartments that will rent for \$1,700 a month. And each unit is exactly the same. "It's nice," says Jones. "I know the measurements for everything before I show up."

NEIGHBOURHOODS LIKE Confederation Heights, where Jones and Burns are slapping together apartments, starkly contrast their highway-side campground. Across the Athabasca from Centennial Park and up the ring road that serves as the commercial hub for the area, these neighbourhoods, which are home to more than 24,000 people, feel surreally similar to the outskirts of Edmonton.

At an elementary school in one subdivision, Thickwood Heights, Grade 6 teacher John Vyboh, who is also a municipal councillor, recounts his arrival 21 years ago from Montreal. A Liberal candidate in the last provincial election, Vyboh has had countless opportunities here—like portraying Mozart in an amateur theatre production of *Amadeus*. Vyboh, who doesn't lock his doors at night and leaves his keys in the car, praises Fort McMurray as a wonderful place to raise kids. "It's like living in the suburbs," he says, "but we're a heck of a long way from downtown."

The cost of living, though, makes retaining teachers difficult for school boards. In order to satisfy urgent needs, Vyboh wants the municipality to access oilsands royalties before they're funneled south to Edmonton, and council is looking into new ways of levying taxes. Vyboh believes the energy companies should chip in more. They are good corporate citizens, he says. They sponsor arts and sports. "But you have to look at the meat and potatoes, not just which festival you fund. It's a choreographed dance. You have to make sure that if you're leading, you can't leave the other person behind."

BILL ALMDALE, executive director of the Regional Issues Working Group, insists energy companies are doing enough. By supplying RIWG with experts to sit on its many planning committees and contributing the entire \$700,000 annual budget, the companies help the municipality make accurate predictions. Last year, energy companies paid \$32-million in municipal taxes. They also fund their own on-site medical services, collect

SEE PAGE 9



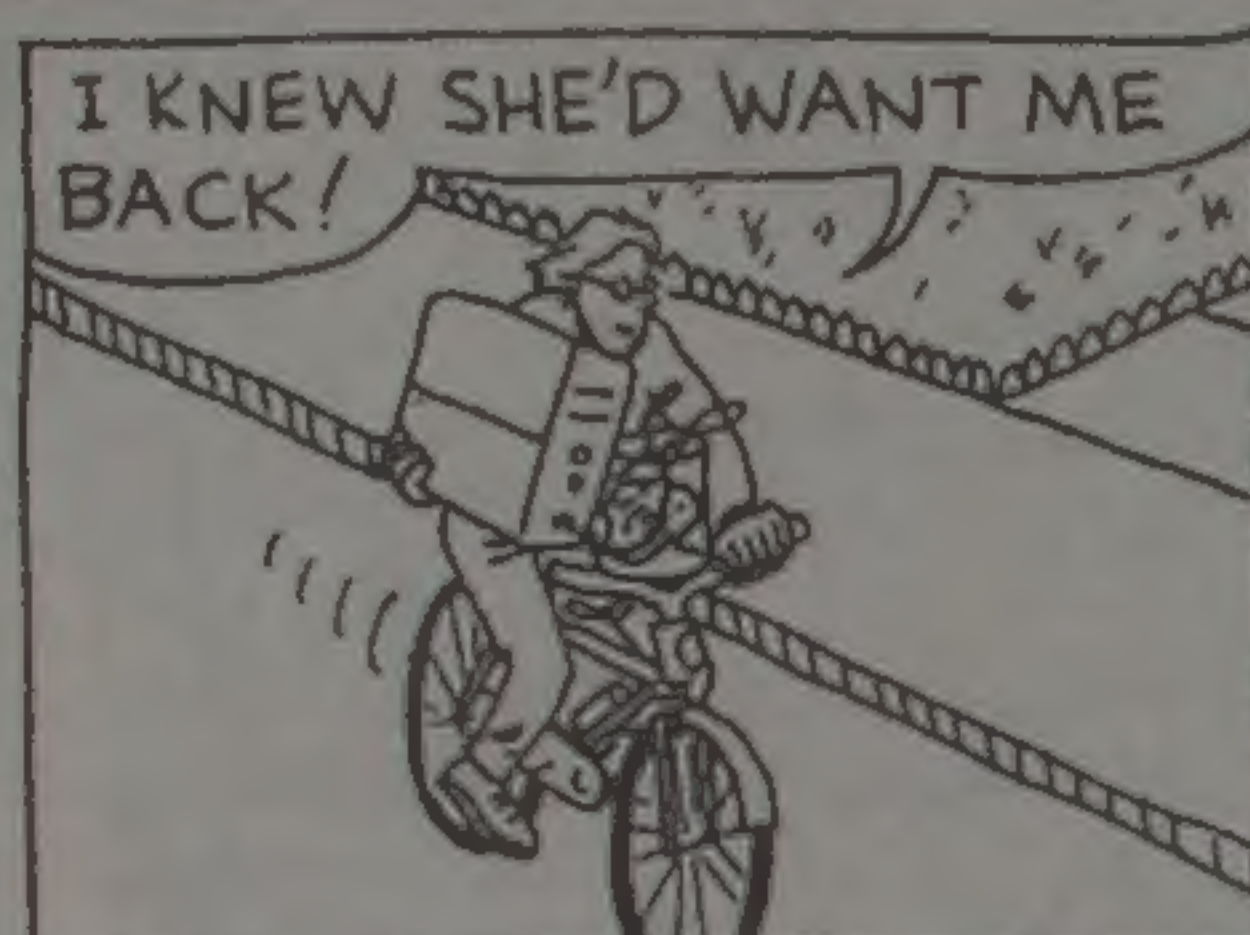
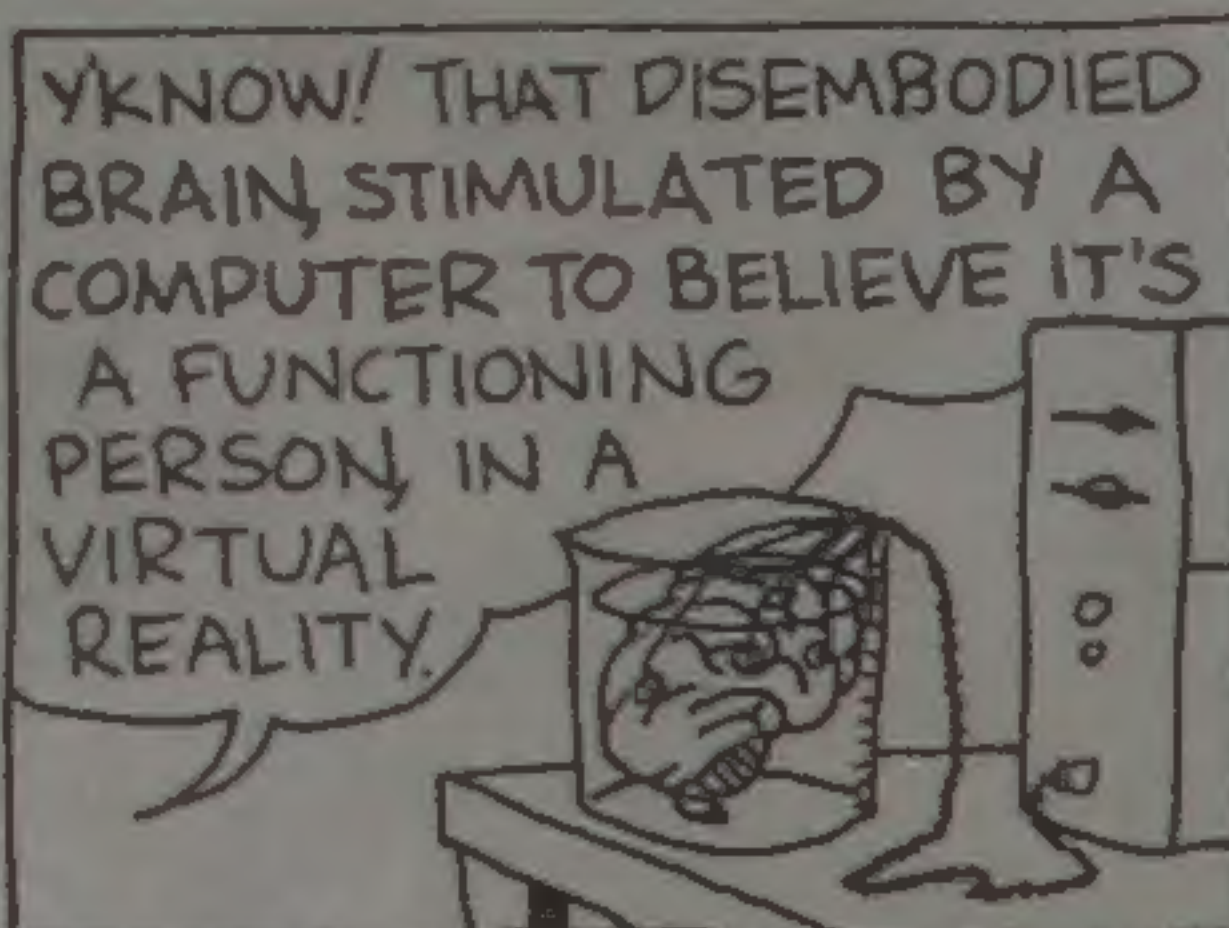
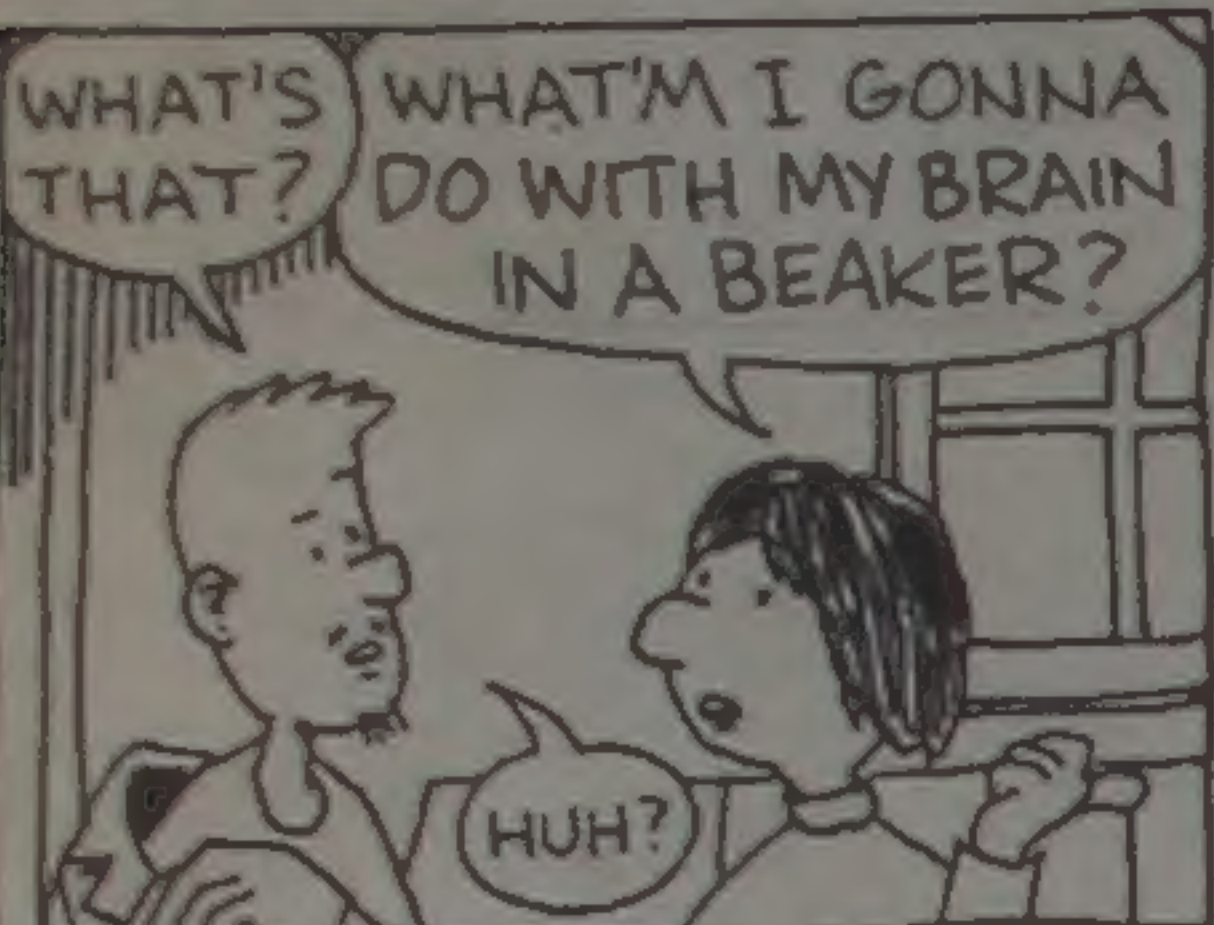
Aaron Jones and Chris Burns at the Centennial Park campground—at their site



Tower Road campground



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BY RICHARD BURNETT

Lest we forget

I'd be ashamed if I were a faggot living in Calgary.

The utter capitulation of that city's gutless gay community in the wake of the December police raid on Goliath's bathhouse is an absolute disgrace. Never mind that 12 of the 13 patrons arrested that night have copped pleas, with activist Terry Haldane the only one who has refused a fine and community service in exchange for an expunged record in three months. What's shocking is that Calgary's gay community has raised less than \$1,000 for Goliath's defence fund.

"Goliath's has dropped right off the radar," activist Stephen Lock tells me. When I point out the wider community's civic duty to support all of its members, he quips, "Gay Calgarians aren't even aware of that. They're pretty self-centred."

This apathy underscores the importance of remembering our past and taking cues from our elders, in Canada's case the pivotal role of Montreal in our nation's battles for gay civil rights. After decades of police raids on Montreal's gay nightclubs and saunas (North America's first recorded gay establishment was Moise Tellier's Old Montreal "apples and cake shop" in 1869), Montrealers finally fought back in 1977 in an incident *The Advocate* last year dubbed "Canada's Stonewall."

After cops arrested 145 men at the downtown bars Truxx and Le Mystique on the night of October 21, protests forced Quebec's National Assembly to pass Bill 88, which added "sexual orientation" to the Quebec Charter of Rights and Freedoms as an illegal basis

for discrimination. Quebec became the second jurisdiction in the world to do so, after the Netherlands. Truxx—as chronicled in filmmaker Harry Sutherland's outstanding doc *Track Two*—also inspired activists protesting Toronto's infamous 1981 bathhouse raids.

"If Montreal can do it, so can we," they said.

Now, I'm from a much younger generation and have always believed Montreal's "Stonewall" was actually the Sex Garage raid the night of July 14, 1990. That night, cops busted an Old Montreal loft party attended by 400 partygoers and the subsequent protests (where latex-gloved police beat the living crap out of activists in front of TV cameras) irrevocably shocked three million Montrealers out of their complacency in a way Truxx never did.

"The Truxx raid never changed the attitudes of Montrealers towards gays and it certainly didn't inject pride in the gay community," veteran activist Michael Hendricks told me for a 10th anniversary Sex Garage feature story I wrote. (Michael is currently suing Canada for the right to marry René, his partner of 29 years.) "That's why I believe Sex Garage was Montreal's Stonewall. It created community and brought us together in a common front. It also brought English and French together."

Not surprisingly, the week my story ran, a well-known Canadian journalist reproached me. "You're wrong," he said. "Truxx was Canada's Stonewall."

In response, I point to Puelo Deir, whose Party in the Park fundraiser with La La La Human Steps and Top 40 Canadian rock band Bootsauce raised \$5,000 for the Sex Garage Defence Fund. That fundraiser inspired Puelo to co-found Montreal's Divers/Cité Gay Pride celebrations in 1993 with Suzanne Girard. Divers/Cité attendance topped 1.4 million last summer and helped establish Montreal as one of the world's top five gay destinations. "Truxx was a great achievement for its time and people now take it for granted," Deir says. "AIDS and Sex Garage politicized an entire generation of university students and the disenfranchised, and Divers/Cité showed the mainstream we were numerous and weren't going to be stopped. But Truxx got the ball rolling."

In other words, even I've caught myself thinking the *Will and Grace* generation don't care about our gay past because their lives are easy, just like older gays and lesbians trivialize the accomplishments of my generation and Sex Garage because they feel their own important contributions have been neglected or ignored.

Now it appears Deir himself is being written out of the history books. "Divers/Cité is my baby and when we don't document our histories, they are reappropriated by others," he says. "Of course I want my legacy protected so that when others pushed to the margins see Truxx and Sex Garage, they too can believe they can make a difference and be remembered. That's why people dying of AIDS created the Quilt—so their deaths were not in vain. I'm just trying to protect our legacy because if we don't take care of it, no one else will do it for us."

In Calgary, meanwhile, most faggots still couldn't give a shit. ♡

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their own garbage and plow their own roads. "These companies do a tremendous amount," says Almdale. "People don't understand how much they do. They're doing far more than their share. Far more than their share."

Almdale would have a tough time convincing Dr. Michel Sauvé, president of Fort McMurray's medical staff association. Last summer, Sauvé alleged that TrueNorth Energy tried to buy the silence of local doctors who were objecting to the company's proposed \$3.5 billion Fort Hills oilsands project. After offering \$50,000 for research into population growth and health care, TrueNorth president David Park wrote Sauvé a letter promising an extra \$100,000 if the association didn't speak out against Fort Hills at an Energy and Utilities Board hearing. The doctors' main concern? That another major oilsands project, and the people it would attract, would further strain the local healthcare system. (The project was approved by the EUB in October, but in January TrueNorth announced it was postponing the project indefinitely due to Kyoto-related market conditions.)

Sitting in the cafeteria of the Northern Lights hospital, ignoring his beeper long enough for a coffee, Sauvé explains how dramatically healthcare resources are stressed in Fort McMurray. When a community grows so quickly, he says, you can't merely increase the number of doctors per capita; you must also upgrade specialty services. Northern Lights is Alberta's only regional

hospital without an MRI machine, Sauvé says. It also needs an ear, nose and throat specialist and an orthopedic surgeon because it doesn't have either now. "If you break a bone," he advises, "it'd better be a small bone."

Fundamentally, Sauvé is concerned that since doctors weren't told about the billions of dollars being injected into the oilsands until the last minute, they had no way to plan ahead. "How long does it take for a billion dollars to be transferred electronically in a market setting?" he asks. "And how long does it take for the provincial government to put that money into healthcare? If growth occurs at the speed industry wants, can the public good be planned along the same timelines?" The TrueNorth dispute, Sauvé says, is emblematic of this gap. Sauvé has never heard any-one plan even a decade ahead. "What we need," he says, "is a sense of vision beyond one-year plans."

WITH THOUSANDS of permanent local employees, the corporations driving Fort McMurray's growth do want to see a true community bloom. According to Ann Dort-MacLean, president of the Wood Buffalo Environmental Organization (a coalition of industry, government, environmental groups and native communities), the oil companies are concerned about issues like air pollution. But though she speaks of a good working relationship with industry, she's troubled by the oilsands developments' cumulative effects—"the sheer amount of what's going on."

Dort-MacLean sees economic diversification as the path to a sus-

tainable future. Most oilsands plants bury their used tires, she points out, so a tire recycling facility would be a natural fit. "They have to get past all the money they're making," she says. "Otherwise they'll end up with a little ghost town in the north."

When she arrived in the late '70s with thousands of other Maritimers, Dort-MacLean didn't foresee a long stay—her husband had a contract position with Syncrude. But their one year became more than two decades, and Dort-MacLean worked for several non-profit organizations while raising three boys. Today, two of her sons live in Edmonton, she's encouraging the third to experience the world outside the Fort McMurray "bubble," and she doesn't see herself retiring here. "It's a beautiful community with great people," she says, "but there are no controls. They've got to stop thinking about the almighty dollar and start thinking about the people."

Terry Lynn Silverquill recently moved back to Fort McMurray with her son and husband. He landed an oilsands job. It's home—her dad still phones to alert her when the Northern Lights are particularly vivid—and she says she'll never leave again. Standing on the banks of the Clearwater River with her family for a Saturday afternoon of fishing, Silverquill says she came straight to the water when she returned. "The hills, the trees... I missed the skies up here. The sunrises and sunsets. Growing up, I always wanted it to be bigger, to have more stores, to be more of a city. Now I miss the nature. A lot of the places we used to go, they're all developed. I like progress, but I guess there's a cost." ▽

NOAM CHOMSKY Distorted Morality

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George W. Bush
speaking at the American Red Cross

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The Warren report

Lake of the Prairies unravels Warren Cariou's complex ethnic heritage

BY CHRISTOPHER WIEBE

Contemporary writers seem fixated on prairie Saskatchewan, and yet most of the province is bush, lakes and that fascinating marriage of the two, muskeg. Warren Cariou's *Lake of the Prairies: A Story of Belonging* is a memoir of growing up in the northern town of Meadow Lake in the 1970s, and how the landscape and community of his childhood left an indelible imprint upon him. One of the finest Canadian books published last year, it is only now receiving critical attention with the recent awarding of the high-profile Drainie-Taylor Biography Prize.

Lake of the Prairies, in part, chronicles Cariou's well-adjusted "white" childhood, much of it spent with French, German and Norwegian relatives, or wandering in the bush, a world Cariou records with super-tactile precision, from the sharp taste of a rosehip to the intricate art of skinning a muskrat. The book demonstrates how ideas of home and a sense of belonging travel with us, and how, at bottom, we are the sum of the stories we carry. But it is also about memory, and how memories cannot stay still. "I wanted to look positively at my hometown," he says, "but also look under the floorboards. I gradually realized that I was terribly afraid of aboriginal people when I was growing up, but I didn't know why."

Meadow Lake, he shows us, was a community defined by race as much as place, a town where Dene, Cree,

Metis and the descendants of eastern Europeans uneasily shared streets and playgrounds. When Cariou's father dies in 1998, he learns that there was Metis ancestry buried deep in his father's family "woodpile," a revelation that drives Cariou to explore how this suppressed identity has altered his sense of place and past. With powerful honesty and tenderness, he examines his father's silence and his own relationship with Cree classmate, Clayton Matchee, who, as a Canadian soldier, helped torture a Somali boy to death on a 1993 peacekeeping mission.

INITIALLY, CARIU ENVISIONED *Lake of the Prairies* as an argument with Wallace Stegner's *Wolf Willow*, an influential 1963 memoir that erases aboriginal people in its preoccupation with prairie homesteading society. Instead, it became more

PROFILE BOOKS

story-driven, almost novelistic. Cariou quickly realized that a memoir based completely on memory led to fuzzy, bland writing, and that, paradoxically, he had to use fictional techniques to build scenes and reconstruct conversations around memory fragments in order to make them "real" for the reader. "I don't understand why only older writers are given permission to tell their stories," he says. "I hoped that writing these stories now, in my 30s, would give them an open-ended quality, less a feeling of summation."

Cariou inherited his gift for narrative from his father, a criminal lawyer obsessed with verifying facts, who was also a highly skilled raconteur. "My father grew up in a household," Cariou says, "where the value

of the story was in its telling and energy, not its factuality." Cariou began writing stories as a way to avoid his doctoral dissertation on English Romantic William Blake. He describes his first published short stories in the early 1990s as self-consciously literary and hounded by a tendency to over-polish. He discovered a new, looser voice at a Banff Centre writing workshop, and rapidly completed two novellas, cast in an oral storytelling idiom. When they were published in 1999 as *The Exalted Company of Roadside Martyrs*, Cariou was aggravated to find that, in the hope of selling more books, the publisher had independently identified him as Metis in publicity materials.

NOW DOING POST-DOCTORAL research on Metis culture and teaching at the University of Manitoba, Cariou's acknowledgment of his Metis ancestry is further complicated by academic identity politics. He runs the risk of censure, Cariou explains, whichever way he handles his Metis background: either being accused of being ashamed of it, or of cashing in like a "wannabe" Grey Owl figure. "People's ideas of aboriginality are still very essentialistic," he says, "with stereotypical notions of what kind of ethnic or racial slots you can be put into." These circumstances have made him think that the whole notion of these ethnic divisions are faulty, and he now claims a sort of free-floating ethnicity. "So now when people ask me, 'What is your ethnicity?' I can say, 'Go read the book. It's a complicated story.'"

LAKE OF THE PRAIRIES:
A STORY OF BELONGING

By Warren Cariou • Anchor Canada • 320 pp. • \$21.95

Scott in the act

Jimmy Scott's life of hard luck and great artistry is told in *Faith in Time*

BY BARRY HAMMOND

Those who worship at the altar of the "overnight sensation" will probably have no interest in *Faith in Time: The Life of Jimmy Scott*. If, however, you're looking for a story about talent and persistence triumphing over genetic deficiency, family chaos, prejudice both racial and musical, bad luck, bad habits, accident and time itself, this is the book for you.

Faith in Time is the story of Jimmy Scott, the exquisite singer who specializes in the romantic ballad standards of the jazz repertoire. Billie Holiday considered him both friend and family. Charlie Parker admired his style and recorded an album with him. He was a star singer during two stints with Lionel Hampton's touring band. Ray Charles produced a record for him and served as his accompanist

on it. Doc Pomus was one of his best friends. Nancy Wilson, Marvin Gaye, Frankie Valli and Joe Pesci (who was a singer before taking up acting) worshipped him and were influenced by his singing style. Despite having attracted national attention at the age of 18 (when he was billed as "Little Jimmy Scott") he never got his due in jazz history and never broke through in any major way until he was at an age when most men are well into retirement. By then, however, he was touring Europe with avant-rock idol Lou Reed, guest-starring in a Madonna video and singing duets with Flea of the Red Hot Chili Peppers and Michael Stipe from R.E.M.

Jimmy Scott was born with a rare genetic deficiency known as Kallman's Syndrome, a disorder which arrests

and disrupts sexual maturation. While it affected his growth, left him beardless and reduced the size of his primary sexual organs, it did give him one blessing in exchange—a remarkable high tenor, almost soprano, singing voice. That distinctive voice, along with a deep, sad, soulful aura, an actor's way with a lyric and a flexible but solid sense of time which allowed him to sing behind the beat without losing it, were his trademarks.


FAITH IN TIME TELLS Scott's story with sympathy and compassion, without glossing over some of the less attractive aspects of his personality, including his dependency on drug and alcohol and his occasional penchant for violence. It's a remarkable story, and it's surprising that it hasn't been told far until now. Biographer David Ritz knows how to tell a compelling story and he knows his jazz, R&B, blues and pop history. He spends a great deal of personal time with his subjects and gets to know their worlds and their acquaintances

in a way many music biographers don't bother to do. And Ritz's efforts

pay off in the intimate details his subjects are willing to disclose to him.

Faith in Time is a testament to the art of persistence and the idea that talent will overcome all obstacles. There can have been few people in any facet of show business who suffered more obstacles, bad luck and outright humiliation than Jimmy Scott, yet his unfailing optimism, humility and simple gratefulness at being able to do the work he loved should give a dose of faith to even the most callous cynic. It's an unusual story of an unusual man and makes for one of the most satisfying reads of this or any other season.

FAITH IN TIME:
THE LIFE OF JIMMY SCOTT
By David Ritz • Da Capo Press • 270 pp. • \$37.95



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Bellowing for Columbine

Michael Moore rises above fashion with his angry Oscar acceptance speech

By JULIANN WILDING

As a fashion writer watching the 75th annual Academy Awards ceremony, obviously I was paying close attention to the stars' various outfits and designer gowns. But there was something more important going on Sunday night that I quickly became even more acutely aware of, something just behind the surface of every smile, every carefully chosen gown, every shining diamond necklace—and I wasn't the only one to spot it.

There was a dark feeling at this glorious Hollywood celebration, a collective weirdness that had people tiptoeing down the red carpet, treading water with their speeches and comments and even dressing more subtly than in past years. Though we all

understand that the Academy Awards are Hollywood's way of celebrating itself and have nothing to do with the questionable decisions of about 10 other Americans in positions of power, there seemed to be an overhanging feeling of guilt at this year's ceremony, an awareness that this Big American Party was unfolding at the same time as the first stage of a Big American War.

It seemed at first that no one would address all those thoughts hanging so heavily in the air, creating a strange and omnipresent tension. Host Steve Martin made the odd, dull joke about it, but nothing you could really sink your teeth into.

Actress Nicole Kidman, during her acceptance speech for Best Actress, felt it necessary to justify being there in the first place: "I do have to say, it was 'Why do you come to the Academy Awards when the world is in such turmoil?' Because art is important. And because you believe in what you do. And you want to honour that. And it is a tradition that needs to be upheld." The whooping cheers that followed her (dismayingly inarticulate) statement seemed to indicate that her speech reflected the general consensus in the crowd. But I was hoping for something a little braver, I guess. Don't justify your position, I wanted to tell her. Just acknowledge that something huge is going on in your country and obviously everyone is thinking about it.

BEST ACTOR ADRIEN BRODY tried to do that, amidst the warnings that his speech was stretching far past his 45-second time allotment. But though his effort was heartfelt, it lacked the conviction I was hoping for: "This is, you know, it fills me

with great joy," he said. "But I am also filled with a lot of sadness tonight

because I am accepting an award at such a strange time. And you know my experiences of making this film made me very aware of the sadness and the dehumanization of people at times of war. And the repercussions of war. And whatever you believe in, if it's God or Allah, may he watch over you and let's pray for a peaceful and swift resolution...." Kind words, but doesn't *anyone* have an opinion? It's not the sort of situation you can simply "forget about" for an evening. You're *all* thinking about it, thinking about it beyond the watery wish for "peace on earth" or platitudes like

"Our thoughts are with the soldiers." Stop being so uncomfortable and enjoy your ceremony!

It wasn't until Michael Moore took the stage that I felt vindicated. Michael Moore has never been a pushover when it comes to stating his opinions—in a open letter Moore addressed to George W. Bush on March 17, the eve of "the moment of truth," he wrote, "There is virtually *no one* in America... who is gung ho to go to war. Trust me on this one. Walk out of the White House and onto any street in America and try to find five people who are *passionate* about wanting to kill Iraqis. *You won't find them!*"

AND SO, IT WAS NO SURPRISE that Moore would take advantage of the international pulpit he gained after winning the Best Documentary Oscar for his film *Bowling for Columbine* to add a strongly worded postscript to his message to Bush. "We like nonfiction," he said, referring to the fellow documentarians he brought onstage with him. "We like nonfiction and we live in fictitious times. We live in the time where we have fictitious

election results that elect a fictitious president. We live in a time where we have a man sending us to war for fictitious reasons. Whether it's the fiction of duct tape or fiction of orange alerts, we are against this war, Mr. Bush. Shame on you, Mr. Bush, shame on you."

Though this proclamation was met with as many boos from the audience as cheers, I think anyone attending or watching the ceremony, regardless of whether they agree with Moore (or whether they believe "fiction" is actually a word), would have to give props to him for being the only person at the ceremony to cut right into what's on everyone's minds, and to do so with the passion, guts and intelligence that such a weighty situation deserves. Why were so many others silent? Moore would say most of them are gripped by fear—that they fear the results of stating their own opinions as much as they do the repercussions of the actions of their own country. Much respect to Michael Moore, in my opinion the most fashionable person at the Oscars, for not giving into the fear. ☺



Your Vue

Continued from page 2

CAP BROADCASTING)

"Savage" review ravaged

To answer the question ending Paul Matwychuk's review of the play *One Good Story, That One* ["Indian reservations," Mar 20-26], let's try posing the question the way it really ought to be posed. Matwychuk writes: "Is it politically incorrect to wish that this play's satire of natives' relations with white people had been just a little more savage?" Since the term "politically correct" is invariably used to alleviate a speaker from the responsibility of being non-discriminatory in her/his language, I propose that we replace the term "politically incorrect" with the word "racist" and then try to answer the question—if Mr. Matwychuk is really interested in how he is sounding to his readers and isn't simply being insincere with this question, that is.

Okay, so here goes: is it racist to wish that this play's satire of natives' relations with white people had been just a little more savage? Well, maybe not exactly. But it is racist to use the word "savage" twice in a 700-word review of a play based on the writings of First Nations author, especially when the reviewer first uses the word to describe Thomas King himself: "King takes a savage delight as [sic] portraying every white character as either a fool or a greedy invader." Eek! And Matwychuk wonders at Thomas King's delight in portraying how racism against aboriginal peoples operates in Canada?! —MELISSA BRITAIN, EDMONTON ☺

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly—we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

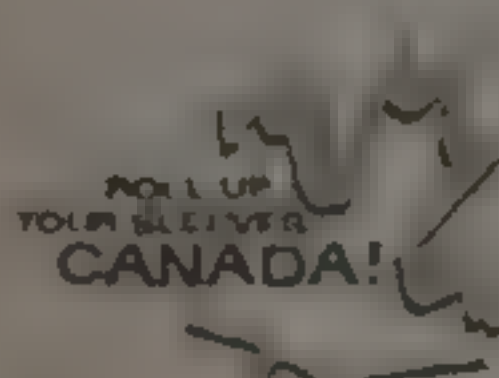
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BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy

paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

10646-170 Street • 489-6436

12028-149 Street • 454-5503

3464-99 Street (drive-thru location)

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No à la carte ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can

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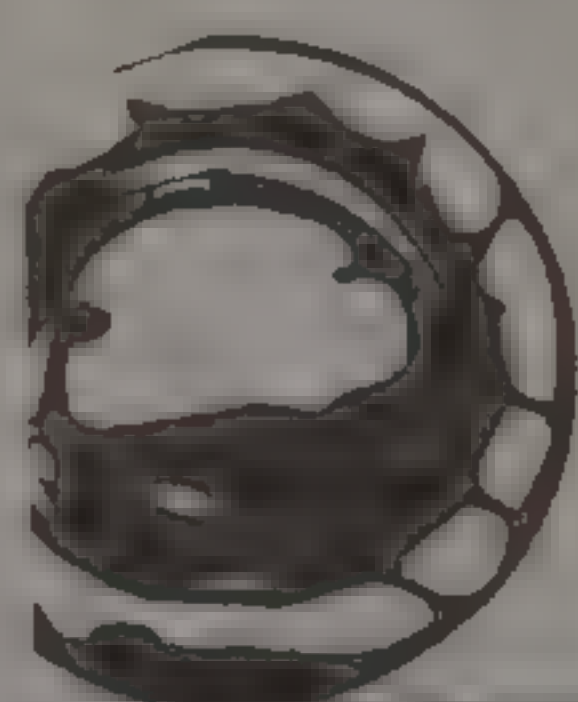
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NOT JUST GREAT FOOD

Filling up on Red

Restaurants don't get much more exquisite than the Red Ox Inn

By DAVID DICENZO

Is this Frank the chef? I ask while making a reservation at the Red Ox Inn. "Yes it is. Do I know you?" he responds. "Actually, no," I say. I don't let on that I want to write a piece about his renowned place. Nor does it matter. When you're talking about an establishment as fine-tuned as the Red Ox Inn, stuff like articles and advertising are inconsequential to the big picture. There is no need to "create a buzz" or anything like that. You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in a residential south side neighbourhood near Gallagher Park.

I just tell Frank the truth. "This will be my first time visiting your restaurant and I'm really looking forward to it. I've heard nothing but great things," I add, thinking about the butternut squash soup one of my friends still raves about. Frank assures me some exquisite specials will be featured and I cunningly fast for the next five hours, anticipating the second that a savoury dish is placed in front of me.

I haven't been this excited since I heard James Gandolfini agreed to do a fifth season of *The Sopranos*.

As my better half and I walk through the door, she makes an interesting point: "It reminds me of La Bocca." References to my old server days always seem to weave their way

into my food columns, but Kate's right. Like La Bocca (I met the woman there six years ago, so to say the restaurant was influential in my life is understating things), the room is extremely small and charming—about a dozen tables in all. We're brought to the deuce by the front window, the exact spot where I always used to first seat any couple that strolled into La Bocca. Same Venetian blinds, too.

FRAGRANT SMELLS emanate from the kitchen to fill the compact space, bringing my mounting hunger to a peak. A superior food experience is sensual by its very nature and not only is my nose happy, but my eyes are likewise when my basil crusted

RESTAURANTS

rack of lamb are delivered. (Within seconds, the taste buds join in on the party.) The broccoli and thin asparagus spears are a brilliant green, while the eggplant ratatouille and chorizo sausage polenta, cut into small triangles, frame the five medium rare chops. It's all topped with wisps of light, deep-fried onion. The dish is... well... *exquisite* would be the word that comes to mind.

As our seasoned server laid it down on the table, I told him that I had recently had a hankering for lamb. "This is dynamite," he replied, putting his thumb and index finger together, an obvious sign of its perfection. The bottle of Tinhorn Creek Cabernet Franc, a rich wine from B.C., enhances the melt-in-your-mouth bites even further. Kate chooses the ribeye (also medium rare). The quality meat is topped with gorgonzola butter and mushrooms, served with some terrific horseradish potato cakes and

the same broccoli and asparagus combo on the side. I try a small hunk and it's sensational—not that I'm surprised. Before these culinary treasures came out, we split a spinach salad with almonds, bacon, a cranberry port dressing and a golden-brown goat cheese medallion placed on top. It's a beautiful way to start the meal.

AFTER A GOOD WHILE, my plate was completely devoid of any food—had I been home, I would've licked it for sure. We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. Yeah, it was every bit as good as it sounds. A cappuccino for the lady and an espresso for myself with a splash of brandy made for a fitting end to the meal. The last few moments were like the final, painful day of a vacation—you know it's time to go, but if there was any justice in the world, it would go on forever.

The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is its incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. Not a single weakness. Other than then rotund, elder gentlemen whose voice occasionally booms through the room, even the chatter level among the young and old patrons is just right. It's a special type of dining experience worthy of a triple-figure bill. You feel satiated, and moreover, dazzled.

I have never heard a negative word uttered about Frank's neighbourhood restaurant. Now I know why. ☺

RED OX INN
9420-91 St • 465-5727

incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city.

The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

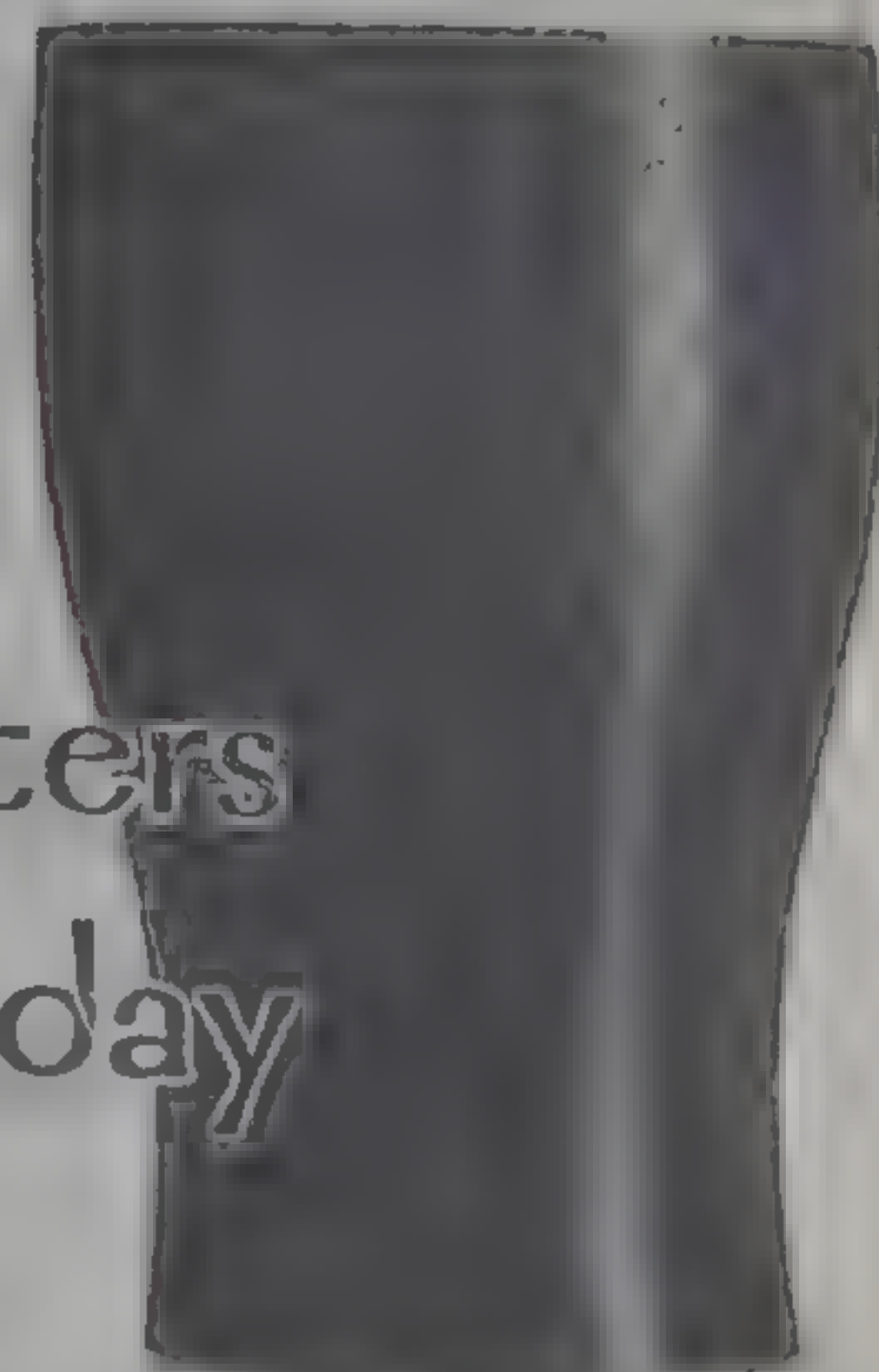
RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry



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(Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motoraunt's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motoraunt is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$-\$\$** (Reviewed 08/01/02)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an

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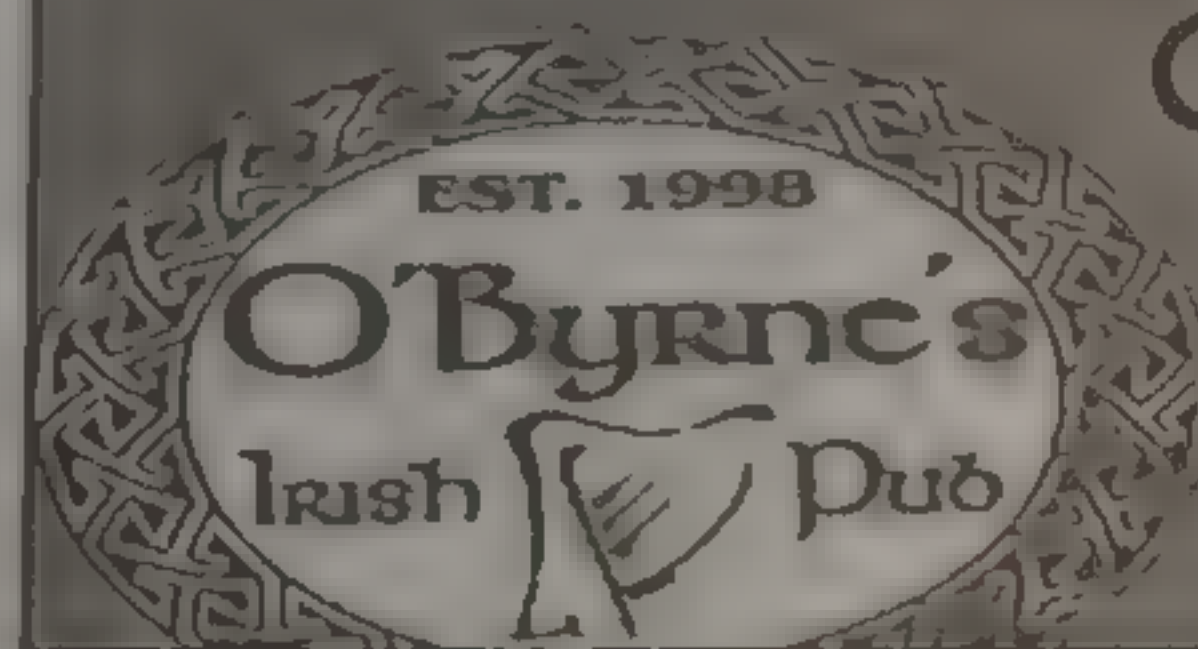
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and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$\$** (Reviewed 03/27/03)

REMEDY

8631-109 Street • 433-3096
Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

SAVOY LOUNGE

10401-82 Avenue • 438-0373
The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3

to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$-\$\$** (Reviewed 10/17/02)

YOUR APARTMENT

8120-101 Street • 433-3337
Middle Eastern/Lebanese cuisine is one of my favorite culinary styles. Your Apartment used to be known as Sahara Sands just off Whyte, but the interior shows no visual traces of the old regime—Your Apartment now has more of a neighbourhood lounge feel. The room has high-backed chairs (a few with cool snakeskin print on the cushions), paintings for sale, a long bar and old pop music blaring. But the food is similar, which is awesome as far as I'm concerned. Great value across the board. Sahara Sands was a good one. So is Your Apartment. **Average Price: \$\$** (Reviewed 01/30/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912
Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$\$-\$\$\$** (Reviewed 10/03/02)

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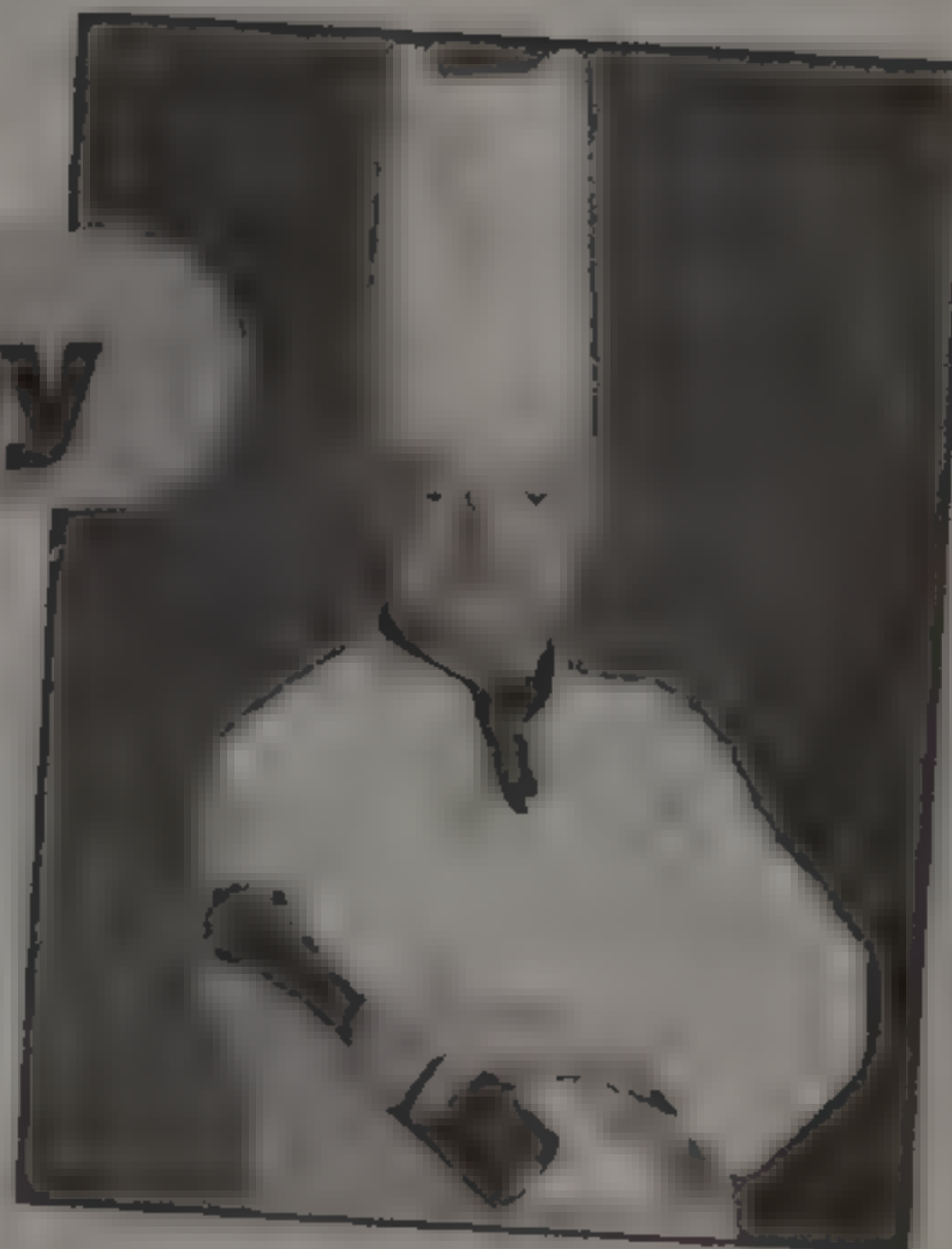
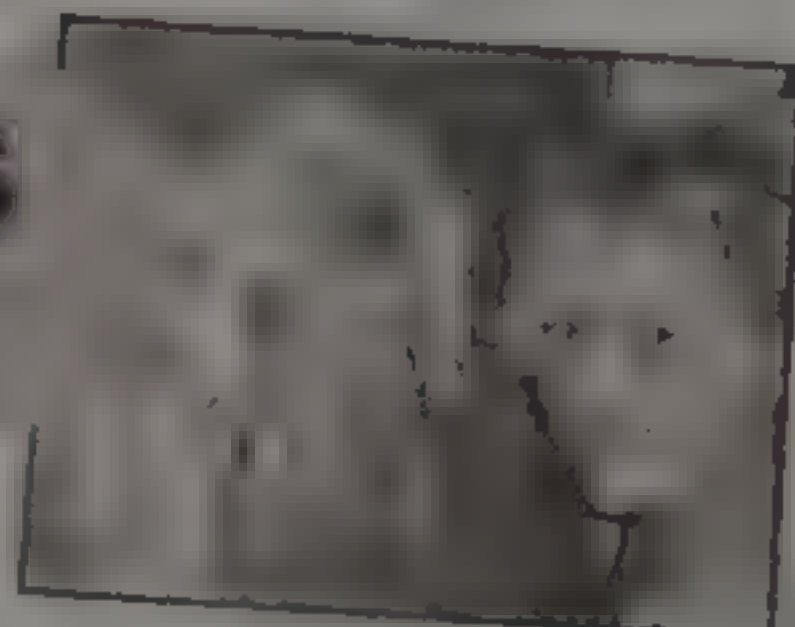
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VUE WEEKLY

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Köld presents the extreme Snow Zone

Warning: Kold front brewing.

A picture says a thousand words

But that won't stop me from writing a few hundred more about Panorama

By COLIN CATHREA

I took the picture that accompanies this story early one morning from my hotel room at Panorama. I think the snow gods are repaying me for the torture they put me through at the beginning of the season. After basically destroying my rock skis, my last three trips have started with fresh snow and great conditions. So it was at Panorama last week when I saw four or five centimetres of powder covering the mountain. Fresh powder over a groomed run is just about my favourite snow condition, and when you throw in some of the best cruising runs anywhere, you've got a combination for mucho fun. I couldn't wait to get out on the hill.

Saturday started at -20°C and the hill was virtually empty. I thought that before I ventured out to some of the more extreme areas of the massive mountain, I would get a few high-speed blasts in down the Mile 1 quad.

The turns were sweet, but the wind chill had me checking for frostbite at the bottom of each run. My face was well-covered, but those little areas around the edge of my goggles and helmet were getting enough exposure to freeze if I didn't monitor them. I grabbed around 8,000 vertical feet by 10:30 a.m. and went in for a coffee in the Great Hall. It's not fancy, but it's the least expensive place to have breakfast on the mountain.

After reviving my core temperature to near normal, I went out in

found powder, bumps, twigs and glades that seemed to get thicker the farther down I dropped—and the reduced visibility wasn't helping me navigate any better. I easily found the traverse out and decided for another shot at this puppy. Two chairs and two T-bars later, I finally reached the summit again. It took me quite a while to get there and I'm looking forward to next year when two high-speed quads will speed the trip up considerably. Expanded snowmaking around these chairs will also help higher traffic areas.

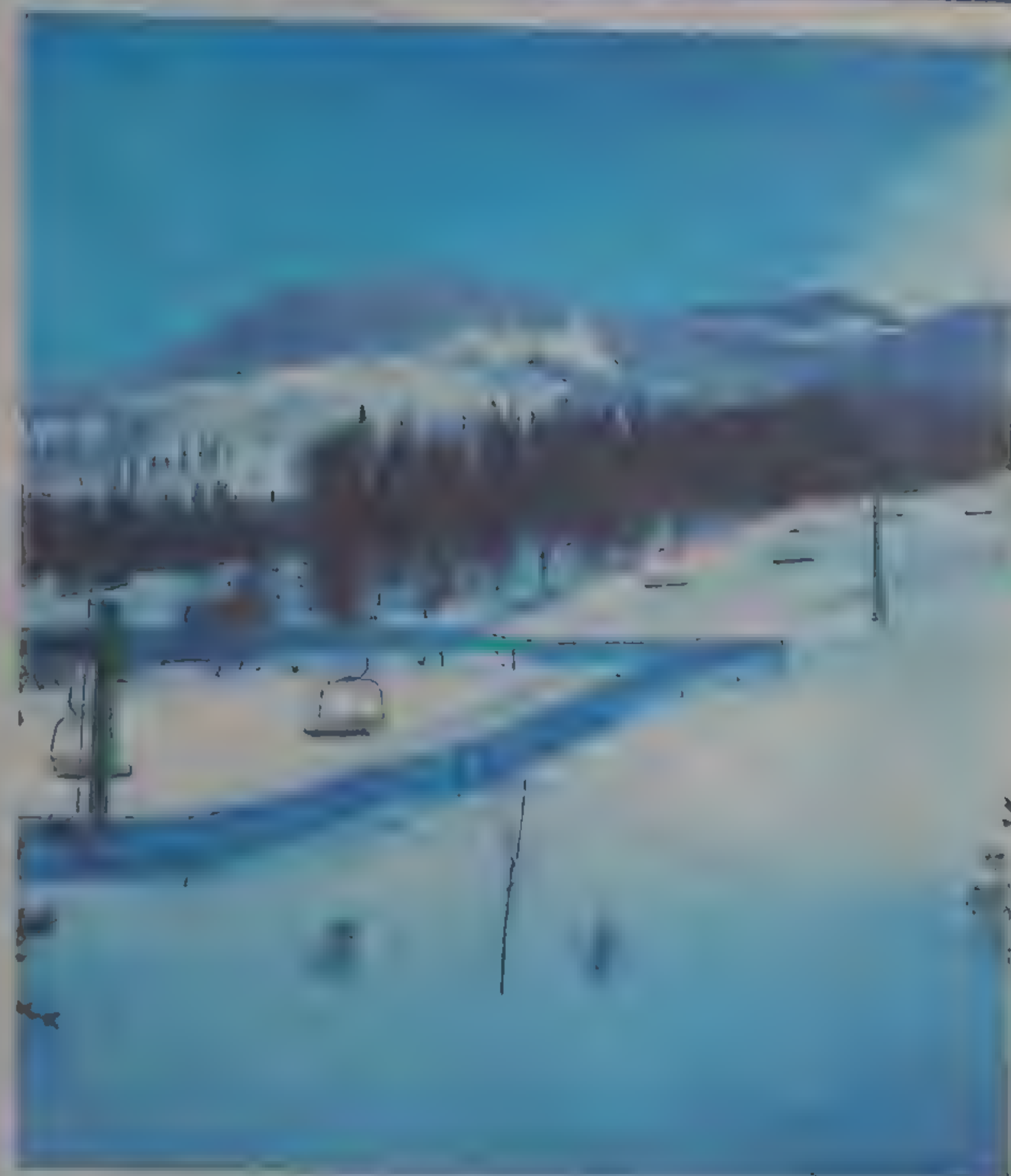
I HIKE BACK into Taynton again and decide to warm up by walking back to Never Never Land, the last run on the

area boundary. The clouds parted long enough to give me a peek at the bowl, and I vowed to return here the next time they get a big dump. I didn't see a single other person on both runs in this bowl—it was actually a little unnerving skiing alone in such challenging terrain. After a few more runs it was off to the T-Bar and Grill to warm up. Impressively, Panorama staff seemed to be everywhere I went from the moment I stepped off the bus.

As I relaxed, I took the opportunity to speak with the resort's manager of guest services, Steve Janzen, about the area and he filled me in

search of the infamous Taynton Bowl. Named after two brothers who were instrumental in developing this entire area back in the late 1800s, Mt. Taynton stands high above the resort. This is a resort with a 4,000-foot vertical drop, which means that when you head back into this sweeping bowl to Outback Ridge you can get a 360-degree view of what they call "The View of a Thousand Peaks." Unfortunately, the snow was falling during my visit and the light was flat, which means all I got was "The View of My Ski Tips."

Regardless I dove into B-First and



on Panorama's many upcoming activities. From guest speakers talking about climbing Mt. Everest to face-painting sessions for the kids, there's something going on virtually every night. Four new, beautifully designed hotels wrap around the upper village giving it an intimate and appealing look. This resort has more than 600 units and sleeps

more than 2,500 guests.

Don't neglect Panorama during the summer, either; the Mile 1 quad will whisk you and your mountain bike up to a wide assortment of trails. Add in golf, tennis, whitewater rafting, horseback riding and excellent dining and you've got a year-round destination that's as pretty as, well, a picture. ☺



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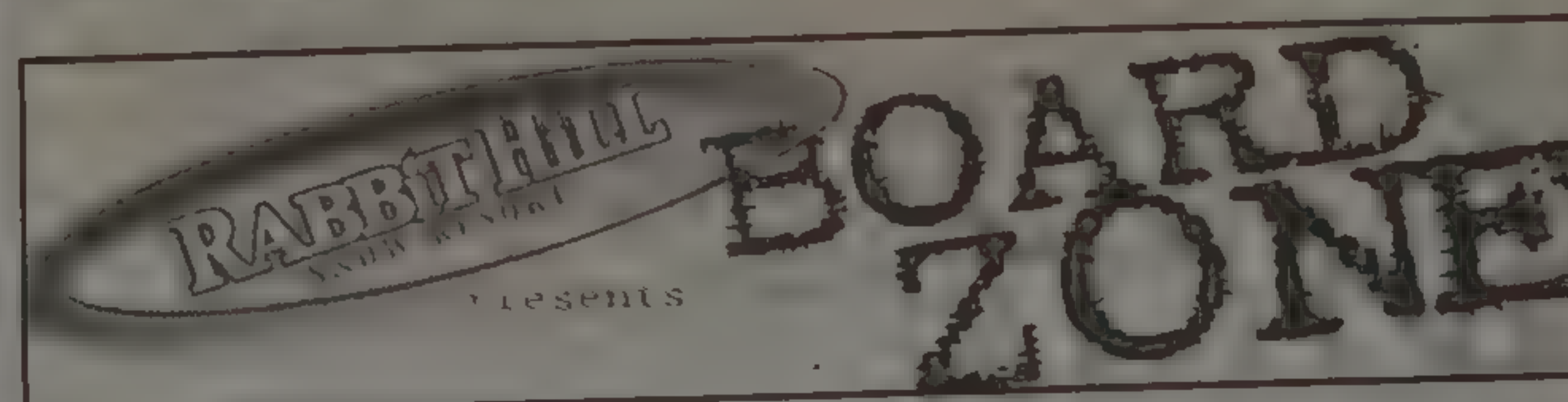
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SNOWZONE



BY RICK OVERWATER

Neilson ratings

When we last checked in with Drew Neilson, the Vancouver-based boardercross specialist had won the first World Cup event of the year in Chile and was looking to continue that trend throughout the season. But, while he managed to claim first place last weekend in Arosa, Switzerland at the final World Cup event of the season, things have not gone as well as he had hoped.

Chalk it up to bad luck. "I had a good crash before the X-Games," Neilson says, "so I've been out about a

month leading up to this last race." After hastily departing the World Championships in Germany to get to Aspen, Colorado in time, Neilson arrived a day early and was testing himself on the X-Games boardercross course with a friend. As the guy who knocked the legendary Shaun Palmer back a notch and claimed first place in 2000, Neilson knew he was going to have be riding at his top speed and was practicing exactly that.

"We got going at a good high speed and had a little tangle-up going over a hip," recalls Neilson. "We were just having fun, testing the limits and things got a little crazy." The resulting craziness put Neilson on crutches for most of last month and cost him a few valuable opportunities as well. While he was recovering back in B.C., three FIS World Cup events came and went, costing him several potential points.

As it stands, Neilson is a still a force to be feared in BX. Despite a somewhat disappointing season, he's ranked number one in Canada—mostly because Canada's current ruler, Jasey Jay Anderson, doesn't show up in the national points—and number four in the World Cup Circuit. And things are still looking positive. Neilson has a cou-

ple more events to race in, namely the Neil Edgeworth banked slalom in Big White and the CSF Nationals at Calgary's Canada Olympic Park from March 28 to 30. Keep in mind that Neilson had big plans to be a multidisciplinarian earlier this season. Considering that he finished one place shy of a berth on the '98 Olympic halfpipe team, it makes sense for him to try to get a spot in the halfpipe at the Ripzone Invitational in Whistler in April.

Now that boardercross is an official Olympic event, however, Neilson might no longer need such variety of competition in his life. Undoubtedly he'll still coach halfpipe at Ben Wainwright's Glacier Snowboard Camp like he does every summer, but there's now more reason than ever to focus on BX. Neilson says the CSF has approached several of their top boardercrossers about getting an official national Olympic program in place and he's enthused.

"For sure," he says, "that's something I can look forward to for the next two years and help develop the national team if we get some funding." Perhaps the opportunity to obtain a new board sponsor will arise as well. When the Motorola ISF BX tour (and later the ISF itself) died, the chances for exposure lessened and Burton, Neilson's sponsor, pulled the plug. Fortunately, Neilson says he still has a nice stable of Burton boards that should last him. "I still don't have a sponsor," he says, "but I'm not worried about that right now." ☺



fall lines

stop in at one of 18 on-hill restaurants. Never mind not being able to ski the same run in a day—out there you don't have to go up the same chair twice and you can still crank out a lot of vertical.

Kicking keeps on ticking

Last week a bridge and highway, this week a new lodge—Kicking Horse Resort is really cranking out the new infrastructure news. The newest addition is a 12-room on-mountain Highland Lodge. The new owners are designing the lodge to be a cross between Scottish Alpine and Western Canadian Heritage. (Kind of sounds like Braveheart riding a buffalo on the mantel, doesn't it?) Their signature room will be a mini-pub specializing in the finest single-malt scotch whiskies, cognacs and wines from around the world. Now, that just sounds expensive.

Testing, one, two, three, testing...

I've talked about this before but now the weekend has finally arrived: if you're heading down to Fernie, don't bother taking any skis. The world's top ski manufacturers will be there allowing testers and the general public to check out the new models. I'm told there'll be at least 10 brands to choose from—all you'll just need is some ID and a credit card to try them out for a couple of hours. Snow conditions are great as well, so the reps won't be freaked about eager skiers taking them all over the hill. ☺

BY HART GOLBECK

Cram I am

I checked in on Ron Cram's seemingly never-ending ski odyssey recently, and he's still going strong. Cram holds a number of sports records (including 91 consecutive weeks of skiing), but he was unable to continue that torrid pace. He is, however, still adding to his 10-years-and-counting monthly alpine streak. In January alone he made turns at Greek Peak, Elk Mountain, Montage, Snowbird, Grand Targhee, Jackson Hole and Big Sky. In the summer months he continues his streak by scaling peaks in search of a glacier or two. Cram keeps a tireless monthly log at www.skistreak.com, where he throws in some pictures of his conquests as well.

Thirtysomething

Whistler-Blackcomb has been quietly adding to their lift infrastructure. It's always a big deal in the Alberta Rockies when a resort adds a lift during the off-season, but out at Whistler they now have a whopping 33 lifts. That total includes three high-speed gondolas and 12 high-speed quads. Oh, and if you get hungry, you can

The EASYRIDER Condition Report

Local

Rabbit Hill - 60 cm base, 0 cm of new snow in the last 7 days, All lifts & runs open
Snow Valley - 60 cm base, 0 cm of snow, All lifts open
Sunridge - 60cm base, 0 cm of new snow, 10 runs and 6 lifts open

Alberta

Sunshine - 200 cm base, 40cm of snow in the last 4 days, 12 lifts 102 runs open
C.O.P - 80 cm base, 0 cm of new snow in the past 7 days, All lifts open
Lake Louise - 162 cm base, 19 cm of snow in the past 4 days, All lifts open
Wintergreen - 55 cm base, 0 cm of new snow in the past 4 days
Fortress - 119 to 167 cm base, 32 cm of new snow, All lifts & 47 runs open
Marmot/Jasper - 112 cm base, 11 cm of new snow, 75/75 runs 8/8 lifts
Nakiska - 108 cm base, 10 cm of new snow, 4 lifts 32 runs open
Mt. Norquay - 150 cm base, 2 cm of snow in the past 4 days 28/28 runs, 5/5 lifts
Castle Mt. - 64-252 cm base, 32 cm of snow in the past 5 days, 54/59 runs

B.C.

Whistler - 310 cm base, 95 cm the last 7 days, Machine groomed
Silver Star - 210 cm base, 21 cm of new snow, 7 lifts and 100/100 runs open
Big White - 237 cm base, 29 cm of new snow, 13/13 lifts and 109 runs open
Apex - 173 cm base, 16 cm of new snow, 3 lifts and 58 runs open
Sun Peaks - 160 cm base, 25 cm of snow in the past 7 days, 9 lifts and 114 runs open
Fernie - 300 cm base, 62 cm of snow in the past 7 days, 9 lifts, 106 runs open
Kimberley - 128 cm base, 30 cm of snow in the past 4 days, 6 lifts, 70 runs open
Panorama - 378 cm of snow all season, 13 cm of snow, 10 lifts and 95+ trails open
Fairmont - 3 cm of new snow, All lifts and runs open
Red Mt. - 250 cm base, 25 cm of snow in the last 5 days, 4/5 lifts, 83/83 runs open
Powder Springs - 55-220 cm base, 39 cm of snow in the past 6 days, All lifts open

U.S.A.

Big Mt - 73 cm base, 0 cm of new snow, 8 lifts open
49 North - 121 cm base, 1 cm of new snow, All lifts open
Mt Spokane - 68 cm base, 4 cm of new snow, 60 % of lifts open
Big Sky - 144 cm base, 4 cm of new snow, 17/18 lifts open
Red Lodge Mt - 201 cm base, 2 cm of new snow
Schweitzer Mt - 172 cm base, 4 cm new snow, All trails open
Lookout Pass - 177 cm base, 12 cm of new snow, All trails open
Silver Mt Resort - 172 cm base, 10 cm of new snow, 80 % all lifts open

All conditions accurate as of March 26, 2003

EASYRIDER
SNOWBOARDS

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www.TheEasyRider.com

Riders of the swarm

The area's eagerest boarders will soon descend upon Marmot for the EasyRider Cup

BY DAN JANCEWICZ

As the end of what's turned out to be a somewhat dreary season approaches, you can catch some quality spring riding in Jasper on the first weekend of April—and also find something worth remembering 2002/3 for besides sketch. Haul down with your crew to Marmot Basin, where you can participate in Canada's longest-running snowboarding competition, the Easy Rider Snowboard Cup. Now in its 16th year, the Cup is predated by only two other North American events: the U.S. Open at Mount Stratton in Vermont, now in its 18th year, and the Baker Banked Slalom, which has been around for 17 years.

The events will be the banked slalom and the slopestyle. The first is a timed competition in which contestants race through gates. This is not a typical slalom race, though; it takes place in the Punchbowl trail, whose banked sides make for a challenging race sure to test every competitor's nerve, speed and co-ordination. In the slopestyle, meanwhile, participants careen through the resort's terrain park, busting their best moves for the judges as they showcase their freestyle skills on the rails, spine and other jumps.

When the event began 16 years ago, only about 25 people turned up; these days, the competition attracts somewhere between 150 and 180 competitors. The original events were gate-racing, a moguls race and a big air

off of the cat-track. It just goes to show you how much the sport has changed with trends—now boarders do their absolute best to avoid moguls, while the big-air events have morphed and moved into the freestyle parks. In fact, the big-air event was cancelled a while ago after some punk busted his spleen.

EVENTS

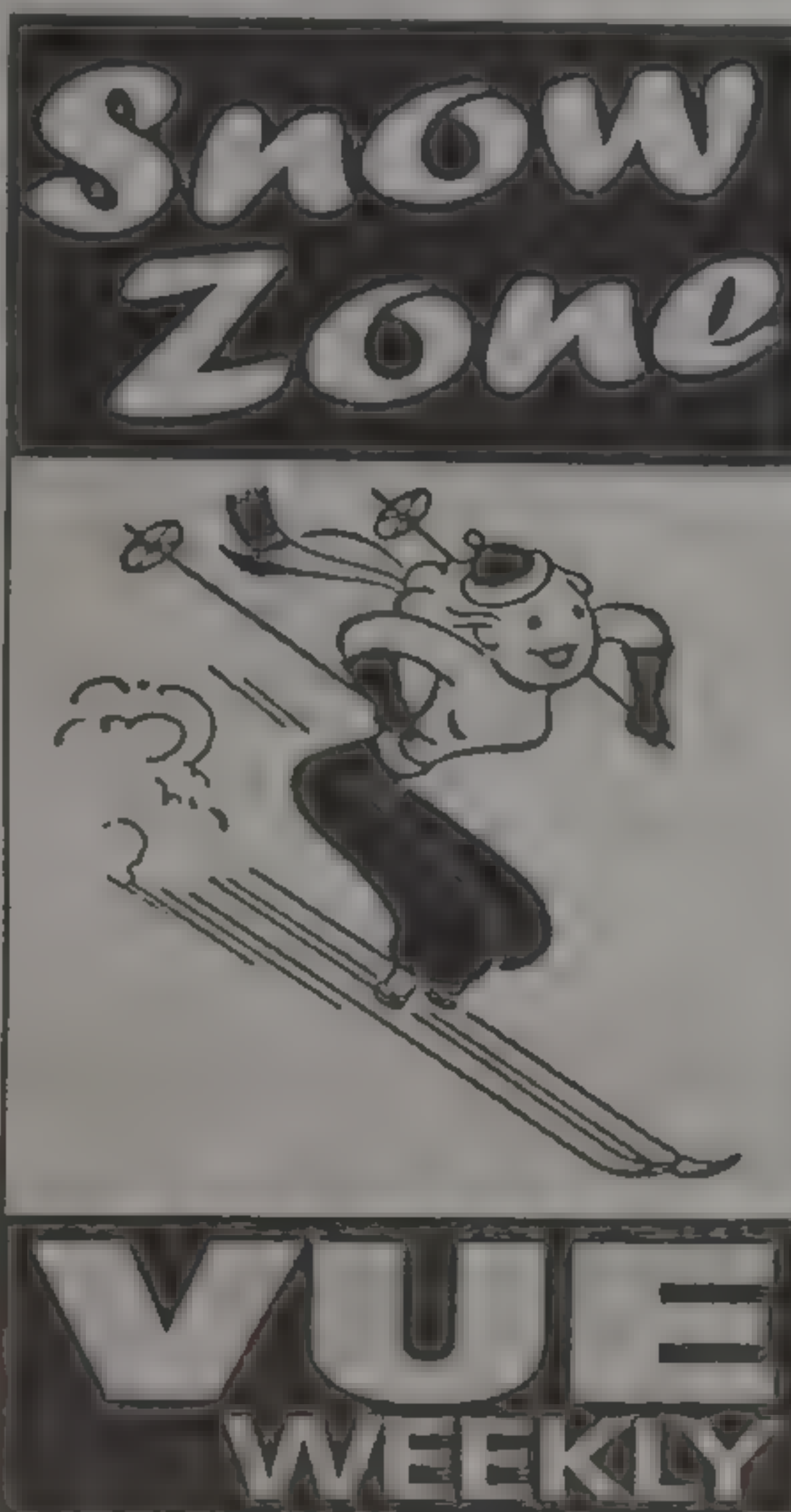
Now the Cup attracts high-calibre competitors such as Dave Hugill (originally from Jasper), who's a ranked racer with FIS, and Matt Domanski, a pro from Whistler who'll compete in the slopestyle, not to mention other top-notch riders from all over Alberta.

WARREN CURRIE, who owns the Easy Rider shop, emphasizes that the Cup is not and has never been about winning championships or flattering the egos of self-important wankers trying to show up every rider on the mountain. Despite what may seem to be the tough competition, the EasyRider Cup is intended for every ability level. In the slopestyle event, even free-skiers are allowed to enter. The goal here is to have fun and make your fellow competitors holler and cheer for the biggest bails and most balls-out runs.

That's not to say that the weekend will be devoid of prizes. No laurels are bestowed upon the highest-placing riders; instead, every contestant automatically receives an entry into a huge number of valuable draw prizes—nearly \$50,000 in snowboards, pants, watches, shoes, goggles, gloves and other gear, as well as overnight stays at Jasper hotels. Also expect CDs and stickers by the handful to be tossed into the crowd. At the end of each day's riding, be sure to keep your ears keen and catch the names of the bars and restaurants that virtually every competitor are planning to overrun at

agreed-upon times—the partying on those nights will be something you won't forget anytime soon.

OF COURSE, THERE'S an entry fee (you don't think that something this good is free, did you?), but it's an entirely reasonable \$25, which also gets you a pretty cool event T-shirt. The first 50 pre-registries will also be awarded one of those ultra-hip, meshy trucker hats. (Yes, you too can look like Pharrell Williams from Neptunes, you N.E.R.D.) However, even if you miss your chance to sign up here in town, you can register at the bottom lodge at Marmot on the mornings of the Cup between 8 and 9 a.m. For more info, call the EasyRider shop at (780) 413-4554, e-mail info@theeasyrider.com or pop by the store itself at 4211-106 St, the southeast corner of the Whitemud Crossing Centre. ☺



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Caramba! RESTAURANTS

Genki like me: my Japanese teaching nightmare

Think twice before succumbing to the lure of a "McTeaching" job in Japan

By JOHN LEE

At some point, almost every Generation X-er is lured by the idea of living and teaching English in Japan. The jobs are plentiful and often high-paying, making the chance to enjoy an exotic year or two abroad a matter of simply filling out a few forms and attending an interview in London, Toronto or San Francisco. It's that easy. Of course, the job itself, if you've ever met anyone who has done it, is quite the opposite.

I was hired, along with almost everyone else at my interview in London, and we arrived together in Tokyo during late September 1996. We would be teaching conversation skills to small groups of mostly adult students for the largest private language school corporation in Japan.

Jet lag and general disorientation were ignored since our three-day on-the-job training was due to start two days later. This involved memorizing the common lesson plan that is a feature of most classes. After training, we would all—with or without previous teaching experience—be delivering eight 40-minute lessons a

day, five days a week.

I was assigned to the company's largest school with more than 40 foreign teachers and thousands of registered part-time students. Over the year, I saw dozens of new recruits trained but only one of them failed, due to a nervous inability to speak when entering his own classrooms.

The teaching schedule was unquestionably demanding. The mental pressure increased when we found we were expected to be continually entertaining and super-bubbly—*genki*, to use the Japanese word. Pupils are sold lessons on the promise of having a great time in class and this feel-good factor is vital in encouraging them to re-sign—and pay in advance—for another year or two of lessons.

Sometimes, attempts at *genki*-ness were misinterpreted. One friendly new British teacher began each class with a hearty "Hello, chaps," which was always received with a puzzling silence. Several weeks later he was told to stop greeting students with his loud "Hello, Japs!"

Others, perhaps buckling under the strain, were given additional "genki training" to make sure the fixed smile never slipped. For most teachers, only the camaraderie that comes from shared adversity could prevent the severe personality disorders that might result from being super-*genki* for seven hours a day.

SALES WAS THE MAIN function of every school—or "branch," as the

company was beginning to rename them. The non-teaching Japanese staff worked much harder than we did in trying to meet impossibly inflated sales targets. Their attempts to hit the magic figure usually created a rush of manic selling at each school as target day loomed. Staff called random numbers in the phone book, handed out flyers in the street and persuaded anyone and everyone to have a free demo lesson at which teachers were supposed to be even more *genki* without bursting an artery.

Some of the attempted sales pitches were ludicrous. One teacher

EDUCATION

who began a demo lesson to a mother and baby was shocked to learn that the woman had been persuaded to sign her two year-old daughter up for classes. Another teacher refused to be part of the attempt to persuade a person who was unable to see or hear from buying thousands of dollars worth of conversation lessons.

My school was cramped, under-equipped and had a minor cockroach problem. The microscopic, glass-partitioned classrooms could not comfortably contain the three students and the performing seal of a teacher. The two small staffrooms were a chaotic jumble of open garbage bags, blocked sinks and a food-encrusted fridge. There were no cleaning staff in any of the schools.

Battered textbooks were wedged on shelves above student files and there were few of the resources that had been suggested at the interview. The contrast with the slick London office could not have been greater.

Teacher morale was low in most of the 14 schools I visited over the year. Although hired on a one-year contract, the average teacher leaves after eight months. Only a few remain devoted enough to take the teaching seriously. The majority languish in bitter resentment, knowing they must stay to repay debts back home or save for that vacation of a lifetime that will hopefully justify enduring this job.

DRINKING WAS A COMMON release and some bars thrived on the packs of burnt-out language teachers with large stress-relieving budgets that stumbled from the schools at the end of each day. Sometimes the drinking got out of hand. One bleary-eyed tutor lasted just long enough at her 10 a.m. class to spray two students and an adjacent wall with the evidence of a very late night.

Another stress reliever—strongly discouraged by the company—was particularly widespread amongst the more predatory male teachers. Despite the policy of super-friendly classes, tutors were forbidden from continuing friendships with students outside the schools. The company was trying to avoid repetition of an early PR disaster when a tearful stu-

dent had arrived at reception to cancel lessons due to her pregnancy. The staff had launched into a chorus of congratulations for the expectant mother and father only for the student to point a quivering finger at one of the teachers and scream, "But he's the father!" before collapsing in front of dozens of other students.

Despite a head office decree, underground relationships thrived. Many Japanese believe that single foreign men come to their country looking for sex. Men considered average or even boring back home become more exotic and attractive in the eyes of young Japanese women sold on Western looks and popular culture. It was no surprise to learn that two-thirds of the teachers were male and most were either single or married to Japanese women. There were many rumors of relationships. More seriously, one adult student complained to me that a teacher was sexually harassing her.

But the company never tried to understand the actions of their stressed teaching staff. They responded to cases of indiscretion with blanket decrees that sought to control teachers' behaviour. For example, after an allegation of drug use at one school, head office threatened random testing of all staff. In addition, they refused to recognize the union established by disgruntled employees, fearing that it might encourage debates on working con-

SEE PAGE 25

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The face of entertainment had changed significantly over the past 20 years and at the heart of this revolution is the game industry. From Monopoly and checkers to the Nintendo Game Cube and Sony Playstation, gaming has gone from the traditional to the high tech.

"The gaming world has changed a great deal. As people's lives get busier their time spent relaxing becomes more important. Escapism at its most intense, games allow us to interact with complex fantasy worlds and characters," explains Kari Fraser. "We can even challenge or join forces with players on the other side of the world."

Like any other high tech industry, game development and design requires the skills and talents of highly trained individuals. As program advisor for Ai Center for Digital Imaging and Sound (CDIS),

Fraser knows what it takes to work in the game industry.

"Anybody wanting to work in this industry has to have the proper training that comes only from an education routed in traditional learning and hands-on experience—the kind of training offered at CDIS."

Simply put, if you want to work in the game industry, CDIS is the place to go to learn what you need to know.

"CDIS prides itself in offering an unparalleled level of education. We offer our students all of the traditional, textbook learning while, at the same time, providing them with the practical, hand-on training they are going to need when they enter the working world," Fraser says.

At CDIS, students focus on three streams—game design, game art and animation or game development. These streams are covered in

a series of programs and courses. In the Electronic Game Art and Design Foundation program (EGADF), students focus on the fundamentals of game design through interaction with the tools and processes used in the industry. In addition to game design, students develop a broad understanding of game development. Curriculum explores classical and digital animation, storytelling, storyboarding, character design, as well as 3D modelling, texturing, lighting, audio theory and sound design. These skills provide a foundation for game design and development as students work towards a game concept document that will form the basis of a proof-of-concept project in higher-level programs.

The Electronic Game Art and Design Master Program (EGADM) is designed for individuals with a passion for games who are consid-

ering a career in independent game design, authoring and development, or desiring to work they way up through the ranks into an eventual design position in a game company.

The Game Art and Animation Foundation Program (GAAP) lays the foundation for advanced training in 2D and 3D computer and classical animation for game applications, providing students with the skills to create assets and animations for game applications.

The Game Development Applied Programming Foundation (GDAPF) program establishes the groundwork for game programming, focusing on the fundamentals of game development through hands-on interaction with the tools and processes used in the industry.

"In the end, students bring these streams together and build an actual game. What makes

CDIS different is that, from start to finish, students gain a well-rounded and complete education. They walk away ready for the work force with an impressive portfolio of projects. They have had an opportunity to work with industry standard equipment and leave with skills and experiences that set them apart from others," Fraser explains.

As an added bonus, CDIS is located in Vancouver, B.C., which is home to the highest number of game development companies per capita in North America—putting students right where the action is.

"This allows us to bring industry experts into the classroom to give our students insight into what the industry will demand of them when they have graduated. Without a doubt, CDIS offers an education like no other."

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Activities to Nurture your Soul

BY TERESSA JOHNSON

The City Arts Centre, located at 10943-84 Avenue, offers the citizens of Edmonton a diverse selection of programs to inspire even the most uncreative of the lot. This community centre has been around for 29 years, offering activities to nurture one's soul. And, I am not referring to the soles of your feet. However, if you are interested in nurturing those they have a class called *Kiss Your Feet*.

The centre has expanded the arty type activities to include pursuits of a more physical nature that expand mind, body and spirit. Pilates has been so popular at the centre that they have added an intermediate class this Spring. This class is a bit of a secret, until now, as it is not promoted in the Winter/Spring brochure. The intermediate class commences April 10, 8:25 - 9:25 p.m. If you are not quite ready for the intermediate class the centre also offers two beginner classes. These classes come at a perfect time for those of us living in Edmonton that put on a little extra bulk over the cold weather months.

If you are looking for more exotic types of physical activity the centre offers Belly Dancing. These classes take place on Saturday and they are certain to get your hips shaking. If you feel goofy on the dance floor and would like to improve your moves, *Creative Movement* is the class for you. The focus of this class is on ballet basics and how to apply these basics to creative movement. Due to demand the centre will offer this class in Spring, taught by Wendy McNeil also a well known musi-

cian in these parts on Mondays, April 7 - June 9, 7:15 - 8:15 p.m. Get ready to dance, boys and girls!

Looking to nurture your belly? The Arts Centre offers a unique cooking class called *Shop, Cook and Eat Gourmet Japanese*. As the name suggests there is a shopping component. The group meets at a local market to purchase the ingredients and then heads back to the centre to cook! Lastly, participants get to sample the delightful offerings. Another unique class to nurture you inside and out is the Herbs class. Let's clarify this: a Herb class that explores planning your own herb garden, planting, gathering, drying, storing and using herbs for healing purposes such as teas, salves, etc. There is nothing more satisfying in one's belly than a hot cup of herbal tea!

The City Arts Centre also offers the community a precious facility that boasts many attractive rooms to rent for functions, meetings and weddings. Groups such as The Stroll of Poets Society recognize the facility as a great place to conduct workshops and more recently in January hosted some of their Stroll events.

It is the inspiring classes, professional instruction, comfortable atmosphere and sense of community that keeps 70% of the participants returning to the centre for more. If you are wondering if the other 30% disliked the experience the answer is no. These participants were just first timers to the centre. This community centre has something exciting for the whole family. For more information regarding the City Arts Centre programs call 496-6955.



No shirt, no service

What's behind the current wave of T-shirt bans in U.S. high schools?

BY DONAL BROWN

When a student showed up at Leland High School in San Jose, California, last week wearing a T-shirt that said "Bomb Saddam" on one side and "Attack Iraq" on the other, the vice-principal in charge of discipline told him if he wore the shirt again, he would be suspended.

It is one incident among many in a new tide of American censorship spreading beyond just schools. Last week, a mall in Gunderland, New York, banned T-shirts with the slogans "Peace on Earth" and "Give Peace a Chance." The Arkansas legislature is acting to ban "I'm with Stupid" shirts. In West Virginia, a 15-year-old high school girl was suspended partly for defying an order to stop wearing a T-shirt sarcastically labeled "When I saw the dead and dying Afghani children on TV, I felt a newly-recovered sense of national security. God Bless America."

Principal Tony Parker of South View High School in Hope Mills,

North Carolina not only banned the T-shirts of rock and hip-hop stars Marilyn Manson, Wu-Tang Clan and Tupac Shakur, but he also further extended the ban to include all T-shirts with "controversial" messages.

Much of the censorship stems from pressure on school administrators to uphold exacting campus safety standards in the jittery, post-Columbine era. Leland vice-principal John Tavella said he made the suspension threat to safeguard other students. In an interview, Tavella said that because a number of Middle Eastern students attend

EDUCATION

the school, he feared that an Iraqi with a relative in Baghdad might start a fight over the shirt.

In the Leland case, school administrators missed an opportunity to educate students about their rights under the Constitution. Judge Abe Fortas's majority opinion for the Supreme Court in the landmark 1969 case *Tinker v. Des Moines Independent Community School District* provides guidance. In December 1965, three junior high school students in Des Moines, Iowa, were suspended from school for wearing black armbands to protest the Vietnam War. A lower

court ruled that school authorities had acted reasonably based on their fears that the wearing of the armbands could cause a disturbance.

The case made its way to the Supreme Court, where the court held that wearing the armbands was "silent, passive expression of opinion" and not disorderly, violent, disruptive of school processes or apt to interfere with the rights of other students. The Court majority held that censorship was permissible when there was "substantial disruption," but that fear of such disturbances was not enough to justify suspending First Amendment rights. Nearly 20 years after *Tinker*, in *Hazelwood v. Kuhlmeier*, a more conservative Supreme Court preserved the *Tinker* "substantial disruption" standard for non-school-sponsored speech, such as "Bomb Saddam" shirts.

TAVELLA SAID THAT at Leland High School, 65 per cent of students go on to four-year colleges, and that the school's speech and debate team was ranked first in California. He said the school had its share of fights, but had fewer than other schools. Furthermore, he said there had been no demonstrations or fights over the Iraq war.

In the absence of a recent history of violence and disruption at Leland, it would be unreasonable for the



Yes, it's a rotting flesh shirt. You gotta problem with that?

school authorities to ban the T-shirt and violate the student's First Amendment rights. More important, by banning the shirt, administrators would be missing a chance to educate students about how to react to contrary views. Leland High School officials and other school administrators across the country should seize such moments as opportunities to hold assemblies to discuss with students the importance of our country's history of dissent and debate.

As George W. Bush insists we are going to war in Iraq for freedom and democracy, would it not be ironic during these times to deny even once the foundation of freedom and

democracy in our public schools?

It is typical of totalitarian societies that thugs beat up those expressing opinions contrary to those of the government. In a school society, it is the responsibility of the administration to protect those expressing contrary opinions that others may find distasteful.

Whatever we think of a message like "Bomb Saddam," in free, civilized and democratic society we respond with thoughtful discussion—not violence, and not repression. ☐

This story was originally published by the Pacific News Service

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Tell me why I *do* like Mondays

FAVA's Monday Night Club is a uniquely informal and collaborative Edmonton film school

BY JAMES ELFORD

Film and video are the most collaborative of the arts. The process, by necessity, almost always requires at least one person to create something beyond a very sad and lonely home video. But in the relatively barren cinematic wastelands of the northern prairie, young struggling artists often find themselves without a way of learning how to become comfortable

FAVA generously offers up a physical space, some tape and a camera, allowing all those who come to take part in a creative learning process that FAVA executive director David Cheoros fondly refers to as "a warm chaos." Participants are expected to create videos by the end of the session using short segments of scripts provided by other club members; the results are in turn supposed to be part of larger pieces so that the scriptwriters can see how actors and

experience working with each other and with the camera. Students don't learn about lighting, sound or any of the other niceties of professional filmmaking, but that's the point. It isn't a traditional class, with the well-defined roles of teachers or students, but is instead a learning environment where rules and structure are shunned. It's the chaotic kind of education people get when they're trapped on a desert island and forced to survive—some may end up starving without a guiding hand, but others may develop the skills to create the filmic equivalent of a bamboo condo with monkey waiter. Best of all, it's free.

EDUCATION

directors handle the material.

The resulting process is a fast-paced whirlwind of inventiveness, where the learning is hands-on, unstructured and collective. Risks can be freely taken because the mate-

THE MONDAY NIGHT CLUB is the creation of local filmmaker Clinton Carew. It came to him, as ideas often come, through the enlightening mist of alcohol. "I was having a beer with a



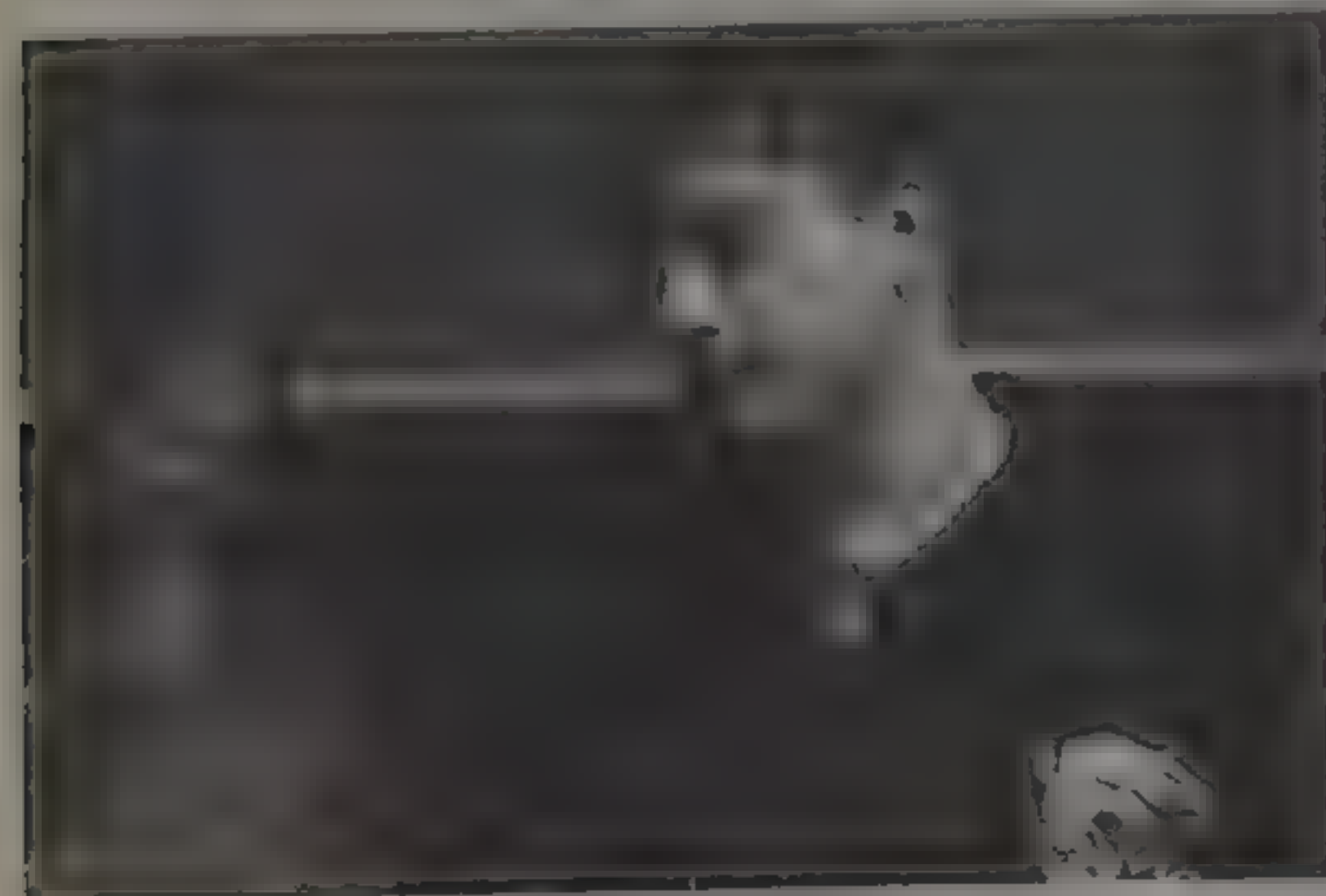
Monday Night Club creator Clinton Carew

This idea that people needed to be familiar with working in front of a camera melded with experiences that Carew had with the Digital Video Initiative at NeXtFest, and impressed upon him the need to stress process over product. From this mix came the initial idea that he pitched to FAVA.

"It was immediately not what I had in mind," admits Carew about the format the Club actually adopted. "Then it got interesting in a way I

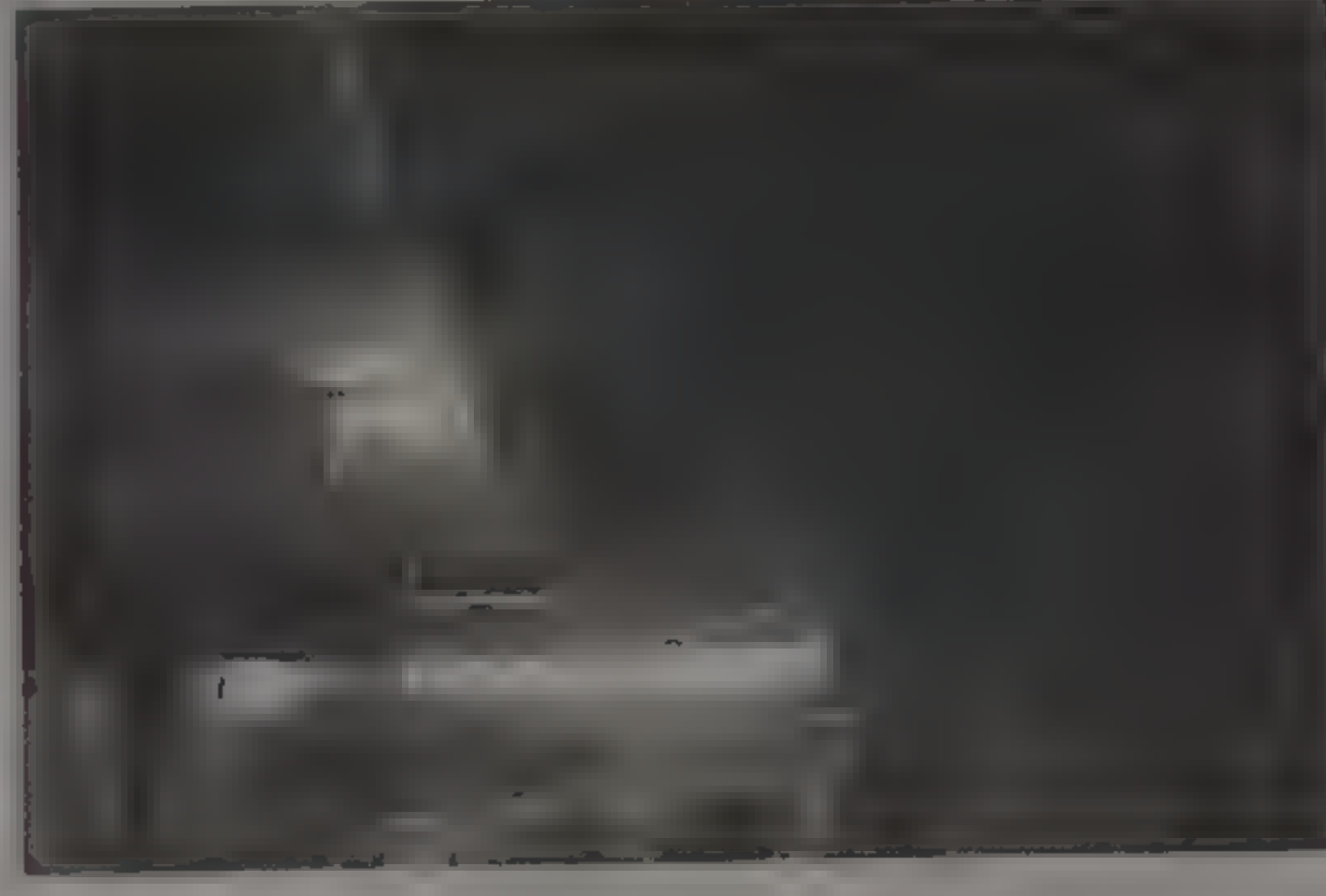
Part of this growing community of videonauts includes director Galen Pendleton, who's currently editing his first feature film, *House o da Damned 13*. "It builds a lot of confidence, just getting out there and doing it, which will make it easier ever time I go on one of my own sets," explains Pendleton, who enjoys the chance to hone his skills communicating with actors.

Pendleton is also excited by the community that the club creates.



with the camera or finding others with a similar passion to help bring their stories into actuality. Hoping to fill this gaping hole in Edmonton's film community like some new brand of fantastic creative caulking, the Film and Video Arts Society of Alberta (FAVA) decided to provide a new venue for collaboration, networking, hands-on experiences and general messing around. This venue is the aptly-named Monday Night Club.

The premise is simple. Every Monday night (surprise, surprise...)



rial (partly due to union rules) is transitory and can only be seen once, for purposes of discussion (and occasional laughter), at the end of class. "This gives the participants a tremendous sense of safety and ability to take risks, because the tapes go away," explains Cheoros. "There is no concern about making something special for posterity. It is all about that moment and being there as compared to being product-based."

The Monday Night Club's primary goal is to give directors and actors

few friends/actors that I knew from some theatre work I had done," Carew says, "and we started jamming on ideas for scripts and ways to take advantage of camcorder tech in order to gain experience as film actors and develop ideas as newbie screenwriters. It's so damned expensive to make movies that it's hard to get any practice. The concept of a low-end perpetual workshop came out of that.... And if we're really going to grow a film industry in Edmonton, we can't always be importing all of our talent."

could not have anticipated." While he initially hoped for a smaller group of semipros working on scenes and projects that would be taken somewhere else, Carew found that there was more throwaway work than he expected. Still, the Club is young and he has seen an increasing amount of personal work coming from the regulars. "Ideally," he says, "it's my hope that the club members will workshop projects that they will eventually get around to shooting for real, using the workshops that they've done as a jumping-off point."

Using the club as a creative catalyst was always an important part of its mandate. "Edmonton has no real film community," laments Carew. "It has a loose coalition of film practitioners. So, if anything, the club is one place where a real community of filmmakers can get started. But that's a long, hard road, fraught with terror.... I've met some people at the club that I will work with outside the club. The social aspect is one of the best parts of the odd evolution that the club has undergone. Art doesn't get made by strangers, especially media art."

THE CLUB ALREADY ATTRACTS a diversity of interested individuals, from filmmakers in their late teens to others who've already passed middle age and collected \$200. They also come from a diversity of backgrounds, with some there simply to enjoy themselves and learn about the process of working with others in front of a camera, and others who are struggling to plant the seeds of a career in Edmonton's less-than-receptive soil.

"It's great to find people with the drive and seriousness to really pursue it," he says. "I'm actually going to draft a few actors who are interested in some of my small projects, and then there are others who will find out I rent out cameras and may want to work on a project in the future."

WHILE THE COMMUNITY aspect of the Club is important, there's always the danger of the Club growing too large and unwieldy to be effective. While some feel that constraints should be put on the club's size, Cheoros claims not to be too worried. He explains that the club's size is self-regulating and when it gets too big, people stop coming and it becomes manageable again. Even if it grows beyond its current space, Cheoros would rather create another night than charge for its services.

For the time being, the Monday Night Club is running relatively smoothly, and Cheoros hopes to make it even better by attracting more members of Edmonton's theatre community and providing increased technical support to help participants focus on their work as actors and directors. Still, Cheoros and the club's other supporters wait expectantly for the first actual product from a Monday Night Club collaboration. They might have to wait a while, given the long time it takes films to be made, but at least they know that they always have something to do on Monday nights. ☺

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— Henry James

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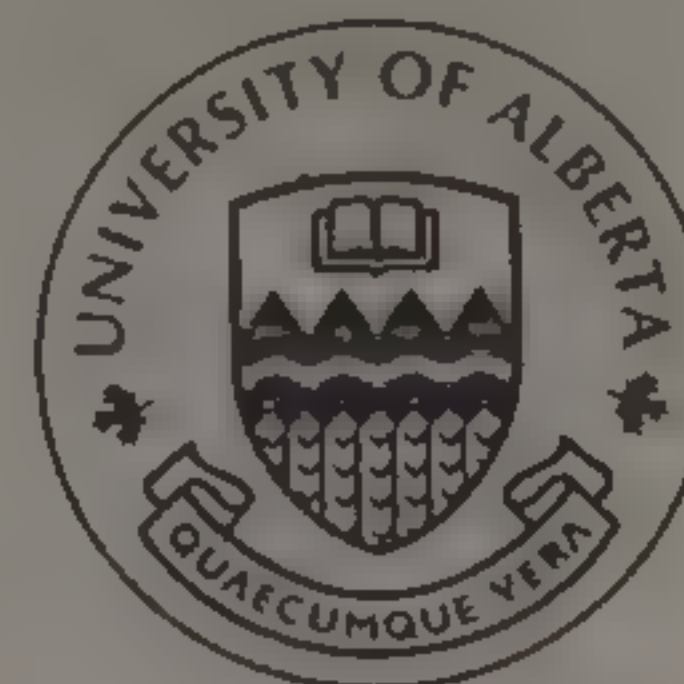
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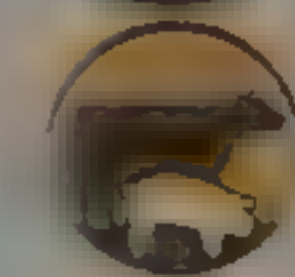
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The Peter Principle

The destruction of a giant snow penis reveals the dark side of campus feminism

By CATHY YOUNG

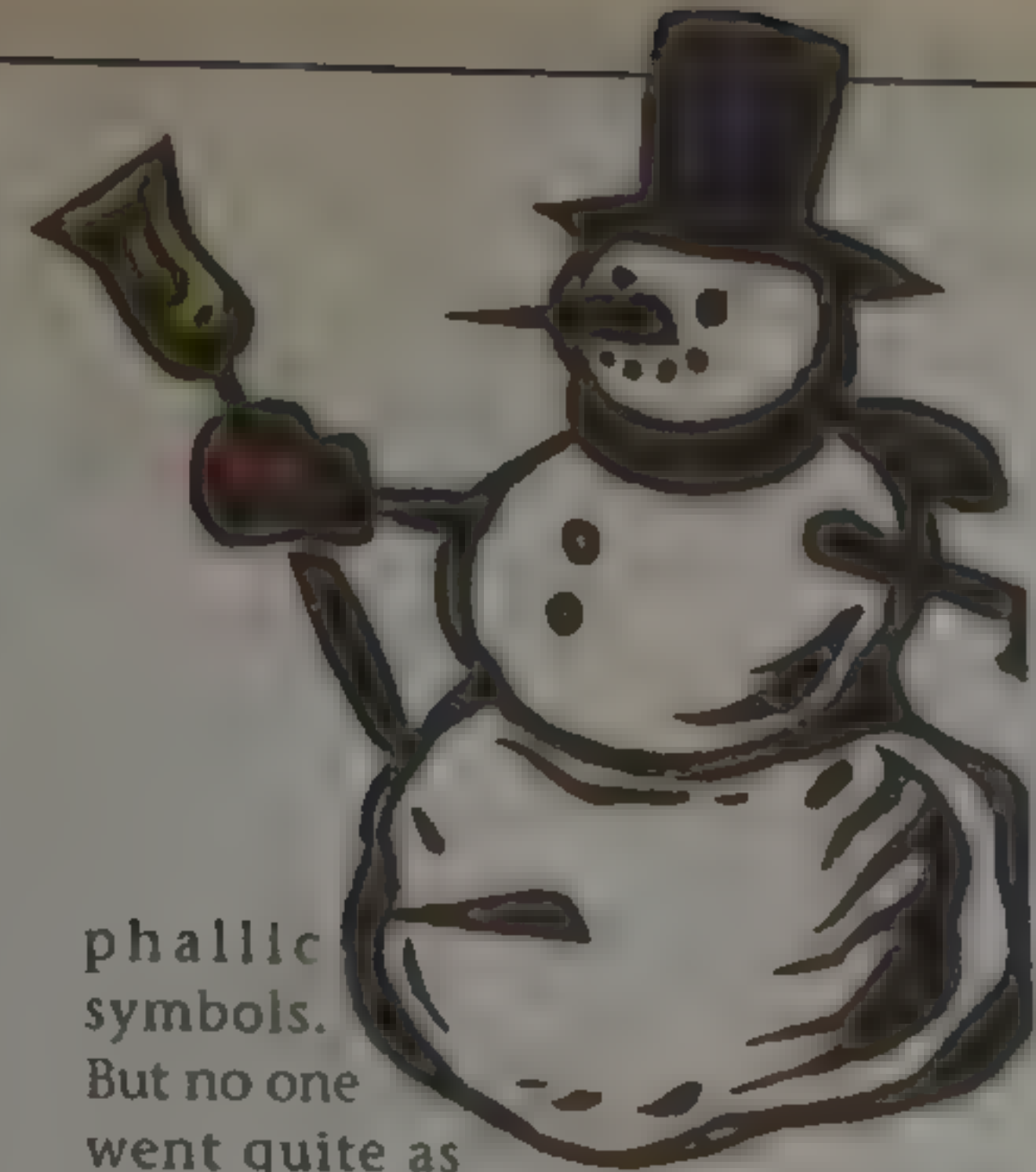
The latest controversy at Harvard University involves a nine-foot-tall snow sculpture of male genitalia. The penis was constructed on the evening of February 11 in Tercentenary Theater, the site of Harvard's commencement exercises, by several members of the Harvard men's crew team. A few hours later, it was torn down by two cardboard-tube-wielding women students who found the display offensive. Many students have denounced this as an act of vandalism and a blow to free speech. Meanwhile, the phallus-destroying vigilantes, Amy E. Keel and Mary C. Cardinale, have complained that they were verbally harassed and physically intimidated by a group of male students while dismantling the sculpture.

"A pox on both your houses" seems the most appropriate response to this debate.

While I don't consider myself a prude and have no wish to cover up the naughty parts of statues in museums, I'm old-fashioned enough to believe that a giant penis in anatomically correct detail does not belong in a public space. Indeed, one of its builders, crew captain Michael J. Skev, told the *Harvard Crimson* that people who felt the sculpture was obscene had every right to take it down. To frame this as a free-speech issue is rather frivolous. We're talking about a "junior high prank," as Skev put it, not an artistic or philosophical statement.

Too bad that the anti-phallus backlash at Harvard has been far more offensive than the phallus itself. To Keel, Cardinale and their supporters, it turns out, the snow penis was nothing less than a symbolic act of misogynistic violence. Keel has called it "a structure put up to assert male dominance" as well as an "implied threat" to women. (In a charming display of respect for free speech, she has also castigated the *Crimson* for publishing an article which defended the sculpture by pointing out the positive significance of phallic imagery in many cultures.)

SOME FACULTY MEMBERS have echoed such sentiments. Women's studies lecturer Diane L. Rosenfeld lamented the public presence of "menacing reminders of women's sexual vulnerability," and identified the Washington Monument and missiles—no kidding!—as other public



phallic symbols. But no one went quite as far as Wendy J. Murphy, an attorney and a visiting scholar at Harvard Law School, who criticized the Harvard administration's inaction in a letter published in the *Crimson* on March 3.

"What if students had built a snow sculpture of a Nazi swastika or the Confederate flag?" Murphy asked. "As a sculpture, a snow penis can't cause much direct harm, but it clearly serves as a powerful symbol of sexual dominance and gendered violence. Would Harvard's administration have been so deafeningly silent if students built a sculpture that symbolized race dominance or ethnic cleansing?"

LET ME GET THIS, ER, STRAIGHT.

An erect penis is a symbol of sexual dominance and violence, comparable to the swastika and the confederate flag. Does this mean that sexual intercourse is comparable to the Holocaust, slavery, and ethnic cleansing? A more shocking statement of hatred for maleness and male sexuality is hard to imagine.

Unfortunately, these silly and hateful comments are typical of the state of academic feminism today.

And still feminists act surprised and outraged when feminism is perceived as silly and anti-male. Indeed, in light of all this virulent anti-phallic rhetoric, I'd say that the real symbolic act of "gendered violence" was not the construction of the snow penis but its destruction.

The biggest irony, perhaps, is that celebrations of female sexuality, including female anatomy, are all the rage on college campuses today. Eve Ensler's play *The Vagina Monologues* is probably the best-known example. At Pennsylvania State University in November 2000, two campus women's group organized a festival whose title included a crude slang term for female genitalia (a term the festival organizers wanted to reclaim as positive). Quite a few people were upset by the banner and the fliers advertising the festival; after a number of complaints, the campus police briefly took the banner down but put it back up after confirming that the event was sanctioned by the university.

What if it were male genitalia that was being celebrated? The response to the snow penis at Harvard is a good indication of what the likely reaction would have been. Yes, the phallic sculpture was vulgar and indecent. But I'll take a little vulgarity over rampant gender-based bigotry any time. ☐

Teaching in Japan

Continued from page 18

ditions. Teachers' contracts were also limited to one year, preventing them from settling long enough to organize against company policy.

The opportunity to live and work in Japan will always attract those looking for a taste of excitement after studying for a degree or languishing in a dead-

end job at home for a few years. But many of the teachers I met in Japan, although not openly wishing they hadn't come, couldn't wait to leave. The company I worked for was not unusual. Some dissatisfied teachers regularly moved to other private language firms only to find similar conditions.

I saw my contract through to the end and was offered an extension for another year. But after 12 months with

a fixed grin and after losing my ability to converse in anything but monosyllabic classroom-speak, I knew it was time to move on. Besides, I had made enough money to take a one-month convalescence traveling around China and Russia. After working for what's known among the Japanese as "the McDonald's of language schools," realized I had reached my limit for being a super-genki crew member. ☐



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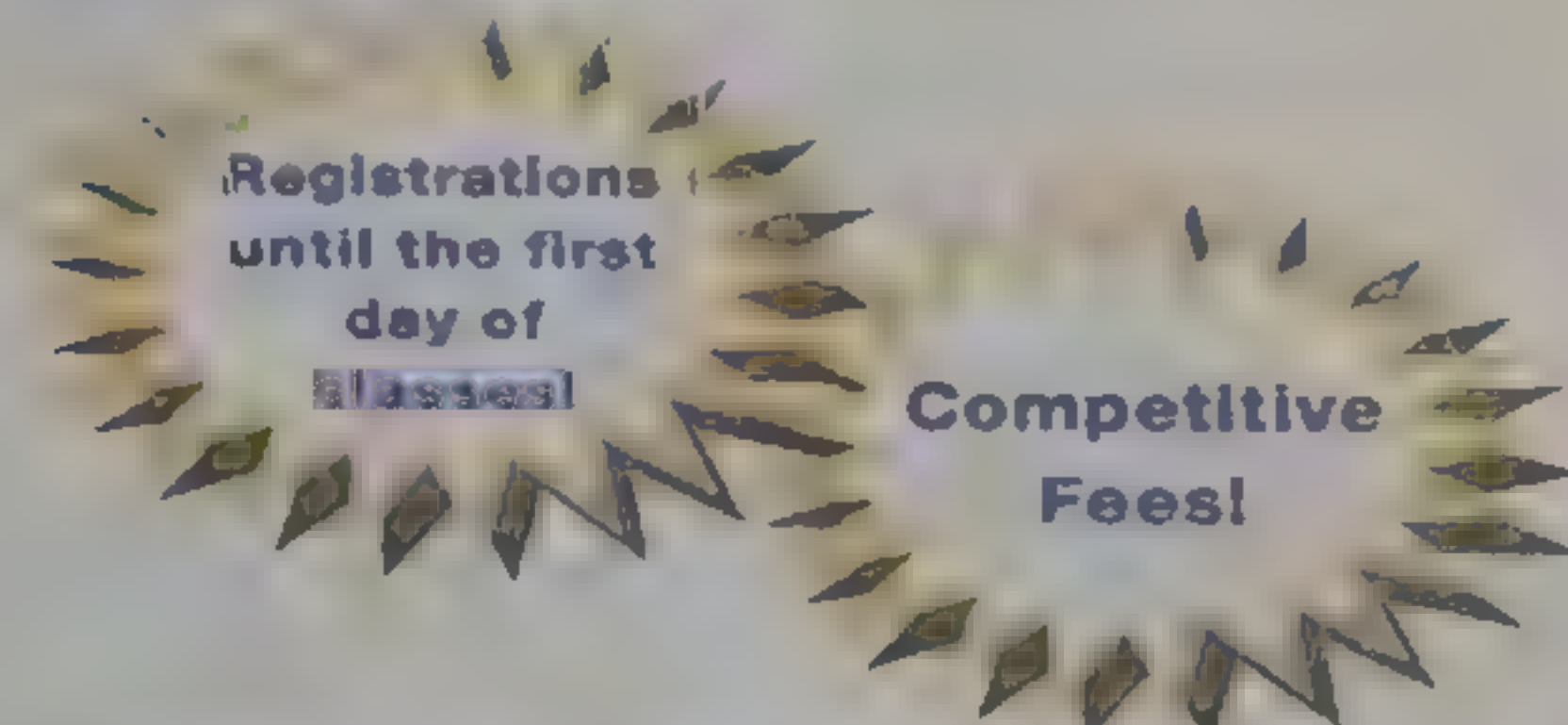


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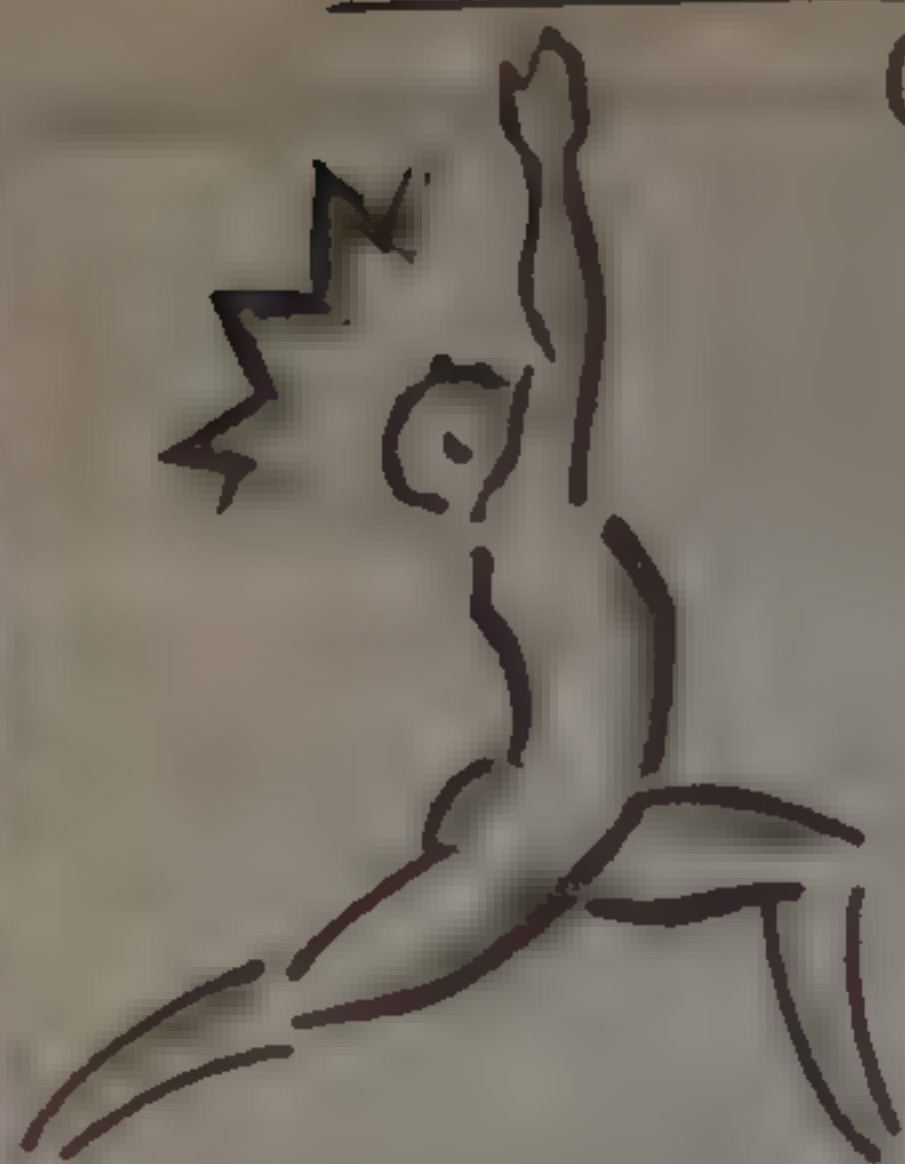
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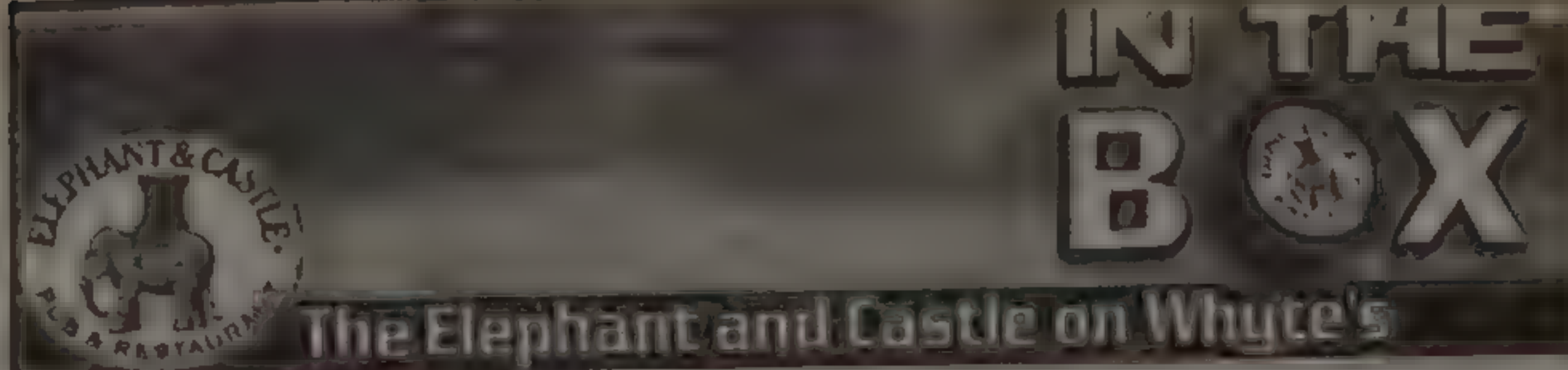
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By **DAVID YOUNG**
AND **JOHN TURNER**

Chicago might have received the award for Best Picture at the Oscars on Sunday night, but the best picture for Edmonton hockey fans is the Oiler playoff picture. A playoff spot is all but locked up for the team, and Chicago won't even be in the playoffs at all. And the NHL didn't award Marty Reasoner a Best Actor nod for his so-called "dive" during the game against Dallas. Diving penalties are now reviewed by the League and \$1,000 fines are given out. Reasoner's wasn't convincing enough to deserve a fine.

John: First things first. I'm not a fan of playing the national anthems before a sporting event, but it is a tradition in the NHL and I was very thankful that the fans at Skyreach greeted the American anthem with loud cheering on Saturday night.

Dave: They did the same on Sunday night. Leave it to Albertans to outdo the fans in Quebec. The East/West rivalry certainly fuelled the show of support after the crowd in Montreal made Canada look bad at a Canadiens game last week by booing the American anthem. Whether you support the war or not, booing the anthem won't make George Bush reconsider his decisions; it does, however, make you look like a boor. Then again, this is the city that drowned out

the American anthem during the playoffs two years ago with boos and cat-calls to Ed Belfour and the Dallas Stars.

John: And the game wasn't bad either. The second period was a bit slow but the third period was all about exciting hockey. Six goals were scored in one period—now, that's fun to watch. And Fernando Pisani scored the first Oiler hat trick in well over a season. The line of Pisani, Marty Reasoner and Ethan Moreau has been playing fantastic lately and they were responsible for four of Edmonton's five goals against the Washington Capitals.

Dave: The hat trick also resulted in the infamous Chair being given away at the watering hole. Greg at the E&C nearly had to change the definition of hat trick just so he could give away his big prize this season. It only took 74 games for an Oiler to finally score three goals in one game. The closest feat this season before Pisani's triple was about a week ago when Shawn Horcoff scored three goals in three consecutive games.

John: The Oil had a tough game last Thursday in Phoenix as they found themselves down by two goals halfway through the first period. But just like Edmonton has allowed the opposition back into the game so often this year, the Coyotes allowed the Oil to come back and snatch a point by tying the game and sending it into overtime. Unfortunately, Phoenix scored in OT to

win the game.

Dave: All that game in Phoenix did was extend the Coyotes' tenuous grip on the Oilers' eighth-place playoff spot for an extra day or two. In fact, by the time this paper is printed, Phoenix will be reduced to ashes and will not rise again as the myths suggest. The Oilers even have a realistic shot at sixth or seventh place in the Western Conference but it means we will be seeing either Vancouver, Detroit or Dallas in the first round. Those three teams are still changing places daily at the top of the West.

John: Edmonton pretty much guaranteed themselves a playoff spot by beating Nashville on Sunday night in a game that offered very little in the way of excitement. Many people may have been wondering what Cory Cross was doing on the ice while the Oil enjoyed a rare overtime power play, but he put the rebound of a Radek Dvorak shot past Predators goalie Tomas Vokoun for the win. With Nashville now out of the playoff picture, we can be assured that the chances of watching a boring playoff game have been reduced.

Dave: The Nashville game proved once again how valuable Todd Marchant has become to the Oilers by scoring the first goal and assisting on the second Oiler goal after returning from a four-game absence. Marchant was out with a virus that inflamed the membrane surrounding his heart. The chemistry between Marchant, Ryan Smyth and Ales Hemsky made the trio the Oilers' most effective forward line. In fact, because of the way Marchant built a reputation for himself by consistently being one of the hardest-working players on the ice, his time off was probably the only time Todd's heart will ever be questioned. ☺

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The Floor horsemen of the apocalypse

Edmonton quartet is nihilistic, but with a strong sense of purpose

By JERED STUFFCO

Attention, commodity consumers, bureaucrats, fans of reality TV and all smug citizens: the Floor have arrived to shock you out of your complacency and open your mind.

As William S. Burroughs says in *Naked Lunch*, "Rock and roll adolescent hoodlums storm the streets of all nations.... They rush into the Louvre and throw acid in the Mona Lisa's face." If all this sounds a little apocalyptic, well, it should.

"There is a definite apocalyptic element in our music," says bassist Paul Arnusch as he and his bandmates take some time out in between photo shoots. "If you don't get it, our music can seem pretty nihilistic... and even if you *do* get it—well, it's still pretty nihilistic."

Frontman Matt Pahl, a veteran of Edmonton's music scene, agrees. "I think our sound is just kind of violent and dangerous, to some degree," he says. "But I think we live in very dangerous times—not in terms of physical threats, but in terms of the mental state that people have in the midst of all this bureaucracy. It's like an Orwellian nightmare out there—Western society is getting to be a cultural black hole."

That belief is confirmed, according to the Floor, as much by the state of the mainstream media as the current war in Iraq. "I was watching CNN the other day," says multi-instrumentalist Graham Lessard, sounding simultaneously shocked and disgusted, "and on a commercial break I saw an adver-

PREVIEW ROCK

tisement for [reality TV show] *Are You Hot*—and then it cut to Bush announcing that they had begun the disarmament of Iraq." Drummer Dan Carlyle concurs: "A TV show where men and women are judged solely on their physical features—to me that signifies the downfall of western civilization."

FORMED LAST YEAR out of the ashes of another local band, the Politburo, Pahl explains that it's their sense of purpose separates the Floor from its previous incarnation. "With the Politburo, we were meandering," he says. "We didn't know what style we were after. With this band we wanted to do something that was relevant. We wanted music that had a sense of purpose and a real direction—a sense of urgency. We wanted to put something out with depth."

With the addition of like-minded pal and studio whiz Lessard, the quartet sharpened their musical focus and began work on what would become *The Doll E.P.* "The introduction of Graham really pushed us to get shit done," says

Carlyle, sipping on a Pil.

"The way we sound is totally natural—I wanted to play stuff that wasn't contrived," says Lessard.

"We just wanted to do the stuff that we believe in" interjects Pahl, "stuff that we can feel passionate about doing."

AND THE QUARTET is nothing if not passionate. Pared down from an original 11 tracks, the band's visceral, self-produced eight-track EP plays out like the official soundtrack to Bush Jr.'s War on Terror. "We're more about the war on idiocy," Pahl says. "A lot of people in Western society—out of fear or ignorance or complete apathy—have settled for less. They have no imagination and people are becoming completely dumbed down. [*The Doll E.P.*] is an attack on complacency and the state of Western society."

With song titles like "Warning Signs" and a post-punk aesthetic reminiscent of bands like Joy Division and Wire, Pahl describes the EP as "a wake-up call to us as much as everybody else."

"I hope that we don't sound like we take ourselves too seriously," Pahl adds affably. "We're not self-righteous. But if we can convince a few people to get into a different style of music, then maybe we're doing some good.... We just want people to think a little bit more." ☺

THE FLOOR

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Reds (West Edmonton Mall: Phase III)

Sonic Unyon recording artist

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MUSIC



music notes

BY PHIL DUPERRON

The Roller system

Roller • With The Floor • Power Plant • Thu, Mar 27 Manchester, England's Roller are hoping to shake things up on this side of the pond. The pop/rock act were in Victoria, halfway through their fourth Canadian tour when I caught up with singer Craig White. Although the four-piece started playing the Great White North as a purely practical consideration, they've since developed a liking for us—and



the feeling appears to be mutual.

"We've built up a great fanbase here, y'know?" says White. "Our manager's Canadian, which is what brought us here originally. We dipped our toes in the market and the reaction we got was fantastic, so we'd be

fools not to come back time and time again. The people are great and they love the music."

Their debut album, *On Top of This World*, did well on the college charts and *Impossibly Real*, their latest, was released just this month on Linus/War-

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While Roller does quite well at home, closed out 2001 by winning the Online Band of the Year Award) decided to support *Impossibly Real* North America before taking on the "le" music scene back home. "I put my business hat," White says, "and [gland] is not one of the big markets, you the truth. We're going to be going into Canada and the States a lot more and then Japan, which we've made some progress with."

Unfortunately, they seem to have apocalyptic timing. They were in Toronto when terrorists struck New York on September 11 and their first trip to America coincided with the initial bombing of Baghdad for the Gulf War. "We were in San Francisco and it was like a Saigon scenario, know what I mean?" White recalls. "We woke up and there was shouting and there were helicopters and it was like, 'Oh no. What's happened?' But it was all peace protests. Everybody seems to be very annoyed. The thing is, everybody seems to be, 'We know something needs to be done, but not necessarily this.'"

Supreme beings of leisure

Mr. Relaxer • With the Dudes and the Perms • New City • Fri, Mar 28 Experience means a lot in the music world, but sometimes a healthy dose of ignorance can help keep you from second-guessing those good ideas. Take Mr. Relaxer, one of Edmonton's newest bands, whose frontman T.C. Wilco doesn't mind groping around a little blindly at first. "We don't know how it's supposed to be done," he says, "so we're doing it how we want to do it."

Then again, having people who know what they're doing can keep you from getting into too much trouble. Half the members [i.e., guitarist Davie Stard and drummer Little Wolf] have years of experience," Wilco says, "and the members basically decided to pick up their instruments to play with this band. It's pretty cool, actually, 'cause we've got the hard-bitten, longtime music scene people, so we can take advantage of their experience. On the other hand, for me and [assist Furi Kitensu] it's just a thrill to be playing at all."

They must be doing something right—they've just released a self-titled album recorded by Scott Franchuk at Verdale Recorders. It's a great little rock record with more than enough puns and darkly humorous references to suicide, mind-altering drugs and manic worship. The funky mix of musical styles stems from the band's diverse backgrounds.

"We take our influences from all over the map," says Wilco. "I think you'd need to go on quite a journey of exploration to get through all the stuff. The members of the band came from totally different directions and the fact we've managed to gel as well as we have is kind of a really cool thing. That you end up with is a sound that's a distillation of rock 'n' roll through the centuries plus a bunch of other stuff. I'm as much influenced by Steve Miller in comedy albums from the early '60s as I am by anything new."

Mr. Relaxer are well on their way to musical self-discovery, and they plan on documenting that journey by recording

Washboard Hank • With Shuyler Jansen • New City • Fri, Mar 21 • reVUE Arts One who thinks rock music is a good idea is Shuyler Jansen, a witness to Washboard Hank's local debut. "Shuyler Jansen opened with a 10-minute 11-hour performance by Hank, who effects his dark, moaning tones were strident, almost to the point where bombs were dropping on his head," says Jansen. "However, all his desire for the music, the music was a swing trio, featuring the talents of Uncle (Thuyler Jansen, Lance, Loree) provided a humorous lift for the night. It's hard to dwell on disaster when you're watching a man playing a tuba made from a sink or bashing a bell on his head while playing a 'Stradivarius washboard' and singing lines like 'I can't tame wild women, but can I make tame women wild.' —PHIL DUPERRON



Phil Duperron

and releasing a series of short discs (as well as an animated video) so listeners can follow their progress. "While we're doing this evolution thing," Wilco says, "I think a five- or six-song snapshot might be the best way to tell that story."

Toronto stars

Maximum RNR • With the Open Wounds and the James T. Kirks • Stars • Fri, Mar 27 The balls-to-the-wall rock of Toronto's Maximum RNR, which will undoubtedly remind many fans of our own Les Tabernacles, is a welcome antidote to the myriad of pop/emo/hardcore/fill-in-the-blank punk bands lining up to take potshots at a once-proud, now-bloated corpse. But they're not out to save the world of rock—in fact, singer Louie Durand laughs at the very suggestion. "We're just out here," he says, "to have fun and play music that we think is honest and true to the spirit of rock 'n' roll."

Last year, when Maximum RNR first ventured outside of Hogtown, they were surprised by how well they were received by the rest of Canada. All across the prairies and out to the coast, people were eager to raise a beer and rock out with them. What can a few farm towns like Edmonton and Regina possibly have over Canada's metropolis? "Basically, I guess people pay more attention to you when you're from out of town when you come in," says Durand. "It's hard being from Toronto, playing Toronto. I think it's the same way with people from any city. I don't know if people pay less attention 'cause you're from there, but we've been well-received everywhere else, so it's been sweet."

Maximum RNR were so impressed with their last tour that they couldn't wait to get back on the road—but the world isn't always ready for a second coming. "Last time went so well," Durand says, "we had no problems and pretty much got paid what we were supposed to pretty much everywhere—no setbacks, really. But last night was our first night on the road and we already got pulled over." Luckily, after a grueling session of good cop/bad cop

they got off with a fine and lost nothing more than a six-pack of beer. "At least we got a chuckle out of it," he says.

The gloved ones

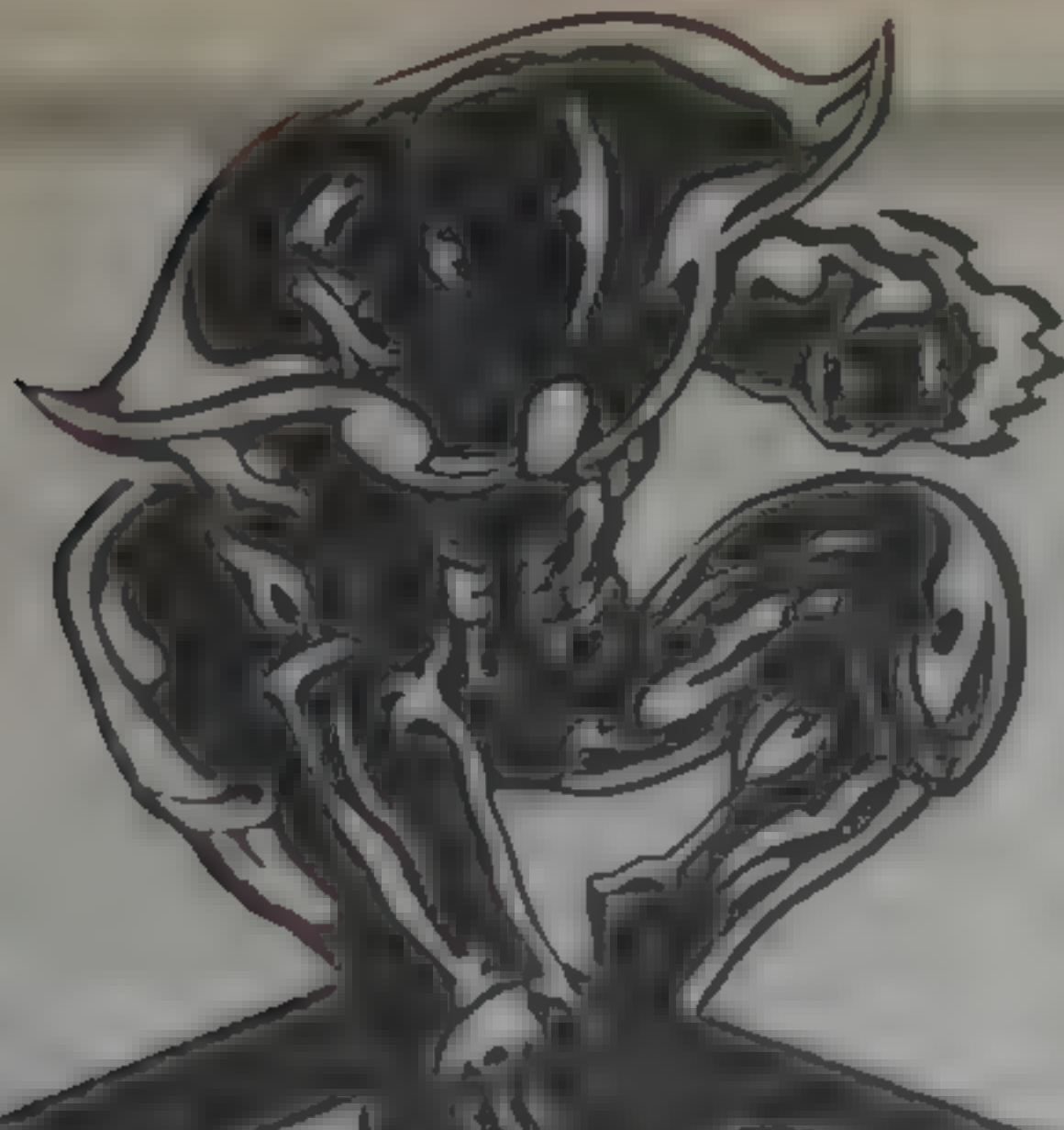
The Dirtmitts • With 7 and 7 Is • New City • Mon, Mar 31 The Vancouver-based pop-rock band the Dirtmitts released their second disc *Get On* late last year on Sonic Unyon and were ready to take it out on the road backing up the Dears... but alas! It was not to be. "They canceled the tour," says singer/guitarist Natasha Thirsk, "and at that point it was too late and then it was Canadian winter. So this was the first chance with good weather that we got to plan the tour." Now Thirsk has a few last-minute preparations to take care of (like getting shirts and pins made up and renting amps and a van), but the Dirtmitts are finally ready to go.

Get On has already been charting on college radio, but the canceled tour and other loose ends—like a nearly completed video—makes it seem like a fresh new start. "I think all the things that were supposed to happen around the release didn't happen," Thirsk says, "so in a sense we're considering this as our real release seeing as the video will be done in about a week. We were hoping to have this whole tour revolve around the video, but there's a lot of special effects in it, so it's taking a little bit longer."

But many things can change for a band when women are involved. "We've had a couple weird things happen," Thirsk says. "Jen [Deon], who I've been working with for years, she's on maternity leave. I have a good friend, Marnie [Robinson], filling in for her. She learned to play bass especially to be a part of the band."

Caught In the Undergo

The Undergo/Every New Day show at Seedy's on Thursday night (tonight) has seen a lineup change. Due to van problems near Moose Jaw, Victoria band Undergo will be unable to perform. Every New Day is now headlining the gig, with locals Halfcut jumping into the opening slot. ☺



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FILTHY MENASTY'S PUB Mullusk, Cool Blue Method; 9pm

FOUR ROOMS (DOWNTOWN) Craig Giacobbo Trio

JOINT NIGHTLIFE Matthew Good; sold out

KINGSKNIGHT PUB OI' Geezer

NEW CITY LIKWID LOUNGE John Ford

POWER PLANT Roller, The Floor; 8:30pm; no minors; \$8

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DJS

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BILLY BOBS Top 40, country with DJ

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STARS NIGHTCLUB Retro Thursdays: classic rock, top 40, retro with DJ Rage; 9pm

YOUR APARTMENT Pop

FRI LIVE MUSIC

A STARS Maximum R & R, The Open Wounds, James T. Kirks

ATLANTIC TRAP AND GILL Chuck Rose

BLUES ON WHYTE The R.J. Mischo Band featuring Robert Welsh and Charlie Musselwhite; \$3

CASINO (YELLOW-HEAD) Souled Out (pop/rock)

CHICAGO JOE'S PIZZA AND PUB Big Jim Trio; 9pm

EDMONTON ART GALLERY After Dark Event: Maria Dunn; 7pm (door)/9pm (concert); \$27; tickets available at the Edmonton Art Gallery, TIX on the Square (420-1757)

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MONA LISA Mr. Lucky (blues, boogie, R&B); 9:30pm-1:30am; no cover

NEW CITY LIKWID LOUNGE The Dudes, Mr. Relaxer, The Perms

OSCARS PUB Todd Reynolds

OTTEWELL PUB Patsy Amico and Brian Gregg (folk, blues, country, originals); 9:30pm-1:30am

RED'S Hell's Bells (AC/DC tribute band); \$4 (free before 9pm)

ROSE AND CROWN PUB Tim Becker

SEEDY'S Whitey Houston, Run Chico Run

SHERLOCK HOLMES (CAPILANO) Chuck

DJS

THE ARMOURY Heaven and Hell: top 40 dance, retro

BACKROOM VODKA BAR Top 40 with DJ Sunni Sidhu

BILLY BOBS Top 40, country with DJ

BOOTS Retro Disco: retro dance

BRONZE ON 5TH Friday Night Fever: top 40, hip hop, R&B

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CLIMATE AFTER HOURS Funktion Friday: hip hop/R&B with DJ Invoiceable, MC J-Money

CLIMAXX AFTER HOURS House, trance with Mr. Anderson, Shortee

COWBOYS Ladies Night: top 40

HALO Pulse: progressive with Darcy Ryan, Mike Shoaf

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MAJESTIK Hip hop with DJs Suspect, Jpleeze and

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SHERLOCK HOLMES (WEM) Jimmy Whiffen

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFÉ Dave McCann and the Ten Toed Frogs; \$8

SUGAR BOWL Fractal Pattern, Division and Wellesley; 8pm; \$4

URBAN LOUNGE 303; \$5

WOODCROFT COMMUNITY HALL The Uptown Folk Club presents Stewart MacDougall, Billy Cowsill, The Twisted Pickers; 7:30pm (door)/8pm (concert); \$10/\$12 at the door

YARDBIRD SUITE Joe LaBarbera Quartet with Hadley Caliman; 8pm; \$16 (member)/\$20 guest

ZENARI'S ON 1ST Lane Arndt Trio

CLASSICAL

KING'S UNIVERSITY COLLEGE Charles Stolte (saxophone) with Roger Admiral (piano); 8pm; \$10/\$7 (student/senior/alumni); tickets available at TKUC Bookstore (440-6409), at the door

PROVINCIAL MUSEUM AUDITORIUM Sitar and cello recital presented by the Raga-Mala Music Society featuring Shubhendra Rao, Saskia Rao de Haas, and Akram Khan (tabla); 8pm

WINSPEAR CENTRE The Pops: Edmonton Symphony perform with Canadian Brass, David Hoyt (conductor); 8pm

DJS

THE ARMOURY Heaven and Hell: top 40 dance, retro

BACKROOM VODKA BAR Top 40 with DJ Sunni Sidhu

BILLY BOBS Top 40, country with DJ

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Westkeyzel

NEW CITY LIKWID LOUNGE Upstairs—Breakbeat/house/rock 'n' roll with David Stone

THE ROOST House with Alvaro, Headspin, Diabolik, Topaz, Yvo

BOXY 67 WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Eclectronica with DJs Bryana, Chris

STARS NIGHTCLUB Freedom Fridays: alternative/house/top 40 with DJ Rage and guests; 9pm

STONEHOUSE PUB Top 40 with DJ Clay

SUBLIME Hard dance with Astrotrip, S2

TOMIC AFTER DARK Fluid Fridays: Top 40 dance with DJ Philler

Y AFTERHOURS F \$K Fridays: house/breaks/d 'n' b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degreee, Sureshock, Old Bitch

YOUR APARTMENT House with DJ Tomek

CLASSICAL

A STARS Phy Effects, Smooth Ride, Baring Grounds

ATLANTIC TRAP AND GILL Chuck Rose

BLUES ON WHYTE The R.J. Mischo Band featuring Robert Welsh and Charlie Musselwhite; \$3

BONNIE BOON COMMUNITY HALL The Alberta Roots Music Society presents Bob Jahrig; proceeds to the Edmonton Earth Day Awareness Society; tickets available at TIX on the Square (420-1757)

CASINO (YELLOW-HEAD) Souled Out (pop/rock)

CHICAGO JOE'S PIZZA AND PUB Big Jim Trio; 9pm

FOUR ROOMS (DOWNTOWN) Dawn Chubai

FOUR ROOMS (ST. ALBERT) Brett Miles

HIGHRUN CLUB 3 Days Wiser

J.J.'S PUB Jackdicky (rock)

KELLY'S Neil MacDonald

KINGSKNIGHT PUB Disgrace the Retroman

LONGRIDER'S Gilder, Sweeney Todd; \$10; tickets available at 479-7400

MONA LISA Mr. Lucky (blues, boogie, R&B); 9:30pm-1:30am; no cover

NEW CITY LIKWID LOUNGE The Dudes, Mr. Relaxer, The Perms

OSCARS PUB Todd Reynolds

OTTEWELL PUB Patsy Amico and Brian Gregg (folk, blues, country, originals); 9:30pm-1:30am

RED'S Hell's Bells (AC/DC tribute band); \$4 (free before 9pm)

ROSE AND CROWN PUB Tim Becker

SEEDY'S Whitey Houston, Run Chico Run

SHERLOCK HOLMES (CAPILANO) Chuck

DJS

THE ARMOURY Heaven and Hell: top 40 dance, retro

BACKROOM VODKA BAR Top 40 with DJ Sunni Sidhu

BILLY BOBS Top 40, country with DJ

BOOTS Retro Disco: retro dance

BRONZE ON 5TH Friday Night Fever: top 40, hip hop, R&B

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CLIMATE AFTER HOURS Funktion Friday: hip hop/R&B with DJ Invoiceable, MC J-Money

CLIMAXX AFTER HOURS House, trance with Mr. Anderson, Shortee

COWBOYS Ladies Night: top 40

HALO Pulse: progressive with Darcy Ryan, Mike Shoaf

JOINT NIGHTLIFE Fresh Fridays: R&B, hip hop with Urban Metropolis; no minors

MAJESTIK Hip hop with DJs Suspect, Jpleeze and

1:30am

POWER PLANT Iron Ring party: Cool Blue Method; 8:30pm; no minors; \$5; tickets available at the Power Plant

ROOM AT THE TOP (RATT) The Snitches (Montreal); no minors; 8:30pm, \$5

SHERLOCK HOLMES (CAPILANO) Chuck Belhuimer

SHERLOCK HOLMES (DOWNTOWN) Tom Dizon

SHERLOCK HOLMES (WEM) Jimmy Whiffen

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFÉ Kin Muskafa, Samsara (CD release party); \$8

SPORTSMANS CLUB Johanna

URBAN LOUNGE 303; \$5

YARDBIRD SUITE Joe LaBarbera Quartet with Hadley Caliman; 8pm; \$16 (member)/\$20 guest

CLASSICAL

ST. ANDREW'S UNITED CHURCH Today's Innovative Music Edmonton (T.I.M.E.) present Spring T.I.M.E. w/ FORM, 'Nuf Sed and Shifty Vocal Ensemble 2pm (concert only), 7:30pm (concert and silent auction); \$12/\$10 (student/senior); tickets available at TIX on the Square (420-1757)

WINSPEAR CENTRE The Pops: Edmonton Symphony Orchestra performs with Canadian Brass, David Hoyt (conductor); 8pm

DJS

THE ARMOURY Top 40 dance

BACKROOM VODKA BAR Flava: hip hop with Shortround

BILLY BOBS Top 40, country with DJ

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

BUDDY'S NIGHT CLUB Animal Night: top 40 with DJ Arrowchaser

CRISTAL LOUNGE Urban Saturdays: hip hop, R&B with DLP Sound Crew (Calgary), DJ Invoiceable

CLIMAXX AFTER-HOURS House, hard dance with Wil Danger, Tomek, LP, Protégé

DONNA'S Jungle Love: 'n' b with DJ Celcius and guests

HALO For Those Who Know: deep house with Junior Brown, Remo

MAJESTIK House/break with Marty McFly (Toronto), Tripswitch and Derelict

XY ON WHYTE
on Saturday
R&B, hip hop with
extreme

AVOY Deep house with
Land Roel

STARS NIGHTCLUB Fire
ice Saturdays (grand
opening) R&B, Hip hop,
9pm

STONEHOUSE PUB Top
40 with DJ Clay

SUBLIME house, trance
th Manny Mulatto and
cks Garant

TONIC AFTER DARK
urreal Saturdays: top 40
dance with DJ Philler

**WINDSOR BAR AND
GRILL** Sonic
simulation: electronica
with Lowtek, Waterboy,
mnm, 68K, Galatea

Y AFTERHOURS Hawaii
ave-O: house/trance/
breaks with Domenic G
(Calgary), Anthony
Donohue, Charlie
Mayhem, Derkin, Juicy,
ameel, Donovan, Greg
Wynn, Marco Polo

YOUR APARTMENT
Nordic Foundations: DJ
Dennis Zaz and Rackman
Powers

Sunday Night Live!
Punchline Scramble:
Firewater; \$6

CLASSICAL

**EDMONTON ART
GALLERY** Salon Series:
U of A Madrigal Singers;
7pm; \$65; tickets avail-
able at TIX on the Square
(420-1757)

DJS

**BACKROOM VODKA
BAR** Moonlight Cinema:
chilled beats and movies

**BLACK DOG FREE
HOUSE** What the Hell:
downtempo, funk with
Trampoline

Bronze on 5th
Industry Night: top 40

CALIENTE NIGHTCLUB
Ladies Night: hip hop,
R&B with Invinceable,
MC J-Money

MAJESTIK Breakfast at
Tiffany's: hard dance,
house with Tiff-Slip,
Derkin, Anthony
Donohue and guests

**NEW CITY LIKWID
LOUNGE** Main-Sundays:
downtempo with Remo,
Cool Hand Luke (house);
Lounge-Atmosphere

SAVOY French Pop:
mixed with Deja DJ

RUM JUNGLE Industry
Sundays: top 40

SUN

LIVE MUSIC

BLUES ON WHYTE
Cool Blue Method,
Funkafelya

CAPITOL HILL PUB
Open stage hosted by
Backstreet Rob and Co;
8-5pm

FESTIVAL PLACE José
Seves with Elizabeth
Morris, iBombal 7pm
(door), 7:30 (show); \$22
(cabaret)/\$19 (theatre
seating); tickets available
at the Festival Place box
office (449-3378),
TicketMaster (451-8000)

O'BYRNE'S PUB Open
stage with Joe Bird

SIDETRACK CAFÉ

MON
LIVE MUSIC

BLUES ON WHYTE The
R.J. Mischo Band featur-
ing Robert Welsh and
Charlie Musselwhite; no
cover

FESTIVAL PLACE
Sherwood Park Music
Festival; \$5/\$3
(child/senior)

**NEW CITY LIKWID
LOUNGE** The Dirtmiffs,

7 and 7 1/2

O'BYRNE'S PUB The
Fabulous Suchy Sisters

**SHERLOCK HOLMES
(WEM)** Dave Hiebert

DJS

THE ARMOURY
Upstairs-house with
Junior Brown

**BACKROOM VODKA
BAR** Local Motive:
trance, house, breaks
with DJ Waterboy, guests

**BLACK DOG FREE-
HOUSE** Indie rock with
Penny and the Jets

TUE
LIVE MUSIC

BLUES ON WHYTE The
R.J. Mischo Band featur-
ing Robert Welsh and
Charlie Musselwhite; \$3

FESTIVAL PLACE
Sherwood Park Music
Festival; \$5/\$3
(child/senior)

JUBILEE AUDITORIUM
Terri Clark, Adam
Gregory; (6:30
door/7:30pm show);
\$34.50 and \$39.50; tick-
ets available at
TicketMaster (451-8000)

O'BYRNE'S PUB Irish
session with Shannon
Johnson and Maria Dunn

RED'S The Watchmen,
Pepper Sands; \$17.50;
tickets available at Red's
and TicketMaster

**SHERLOCK HOLMES
(DOWNTOWN)** Jimmy
Whiffen

**SHERLOCK HOLMES
(WEM)** Dave Hiebert

SUGAR BOWL
Honeyboy Edwards; 7pm
(door), 8pm (show); \$15;
tickets available at
Blackbyrd Myoozik,
Sugarbowl

WINDSPEAR CENTRE
Chantal Kreviazuk;

(6 30pm door/7:30pm
show); \$29.50 and
\$34.50; tickets available
at Winspear box office
(428-1414)

YARDBIRD SUITE
Tuesday Jam Session:
Tara Benoit and the Blues
Imposters; 9pm show; \$3

DJS

BILLY BOBS Top 40,
country with DJ

**BLACK DOG FREE
HOUSE** Viva Le Rock:
indie rock

BUDDY'S NIGHT CLUB
Top 40 with DJ Stephan

MAJESTIK DJ Karaoke:
open decks with Derkin

ROXY ON WHYTE Hip
hop with DJ Vadim (UK),
with the Russian
Percussion, First Rate,
Shortround and Echo

WED
LIVE MUSIC

**ATLANTIC TRAP AND
GILL** Open mic with
Kimberly MacGregor;
8pm

BLUES ON WHYTE The
R.J. Mischo Band featur-
ing Robert Welsh and
Charlie Musselwhite; no
cover

FESTIVAL PLACE
Sherwood Park Music
Festival; \$5/\$3
(child/senior)

O'BYRNE'S PUB Chris
Wynter

**SHERLOCK HOLMES
(DOWNTOWN)** Jimmy
Whiffen

**SHERLOCK HOLMES
(WEM)** Dave Hiebert

URBAN LOUNGE
Cassidy; \$5

DJS

**BACKROOM VODKA
BAR** Whyte House
Wednesdays: house with
Ariel and Roel, Winston
Roberts

**BLACK DOG FREE
HOUSE** Glitter Gulch:
country, roots

BUDDY'S NIGHT CLUB
Top 40 with DJ Stephan

ELTIV McNASTY'S
Mix Tape Wednesdays
hip hop with Reece, C-
Sekshon, Sonny Grimezz

HALO House with DJ
Dirty Darren Pockett

MAJESTIK I Love
Techno: techno, tech
house with Neal K,
guests

**NEW CITY LIKWID
LOUNGE** Honey: with
Junior Brown, Remo;
Derelict and Alex Zwolf

SEEDY'S Waxx
Wednesdays: hard house,
trance with DJ Tall Guy

STARS NIGHTCLUB
Straight from the Crate
Wednesdays: hip hop,
top 40, scratch with DJ
Rage; 9pm door

YOUR APARTMENT Big
Rock Indie Rock Night:
indie rock with DJ
Shouldbeinaband

VUE
WEEKLY



Free every
Thursday

VENUE GUIDE

A STARS Upper Fl,
10545-82 Ave, 439-1422

THE ARMOURY 10310-
85 Ave, 702-1800

**ATLANTIC TRAP AND
GILL** 7704-104 St, 432-
4611

BACKDRAUGHT PUB
8307-99 St, 430-9200

**BACKROOM VODKA
BAR** 10324-82 Ave,
upstairs, 436-4418

BILLY BOBS Continental
Inn

**BLACK DOG FREE-
HOUSE** 10425-82 Ave,
439-1082

BLUES ON WHYTE
10329-82 Ave, 439-5058

**BOONIE DOON
COMMUNITY HALL**
9240-93 St, 420-1757

BOOTS 10242-106 St,
423-5014

**BOYLE STREET PER-
FORMING ARTS SOCI-
ETY (BSPAS)** 9533
Jasper Ave

Bronze on 5th
10345-105 St, 423-7884

BUDDY'S NIGHT CLUB
11725B Jasper Ave, 488-
6636

CALIENTE NIGHTCLUB
10815 Jasper Ave, 425-
0850

CAPITOL HILL PUB
14203 Stony Plain Rd,
454-3063

CASINO (EDMONTON)
9055 Argyle Rd, 463-
9467

**CASINO (YELLOW-
HEAD)** 12464-153 St,
463-9467

**CHICAGO JOE'S PIZZA
AND PUB** 9604-111 Ave

**CLIMAXX AFTER-
HOURS** 10148-105 St,
425-2582

COWBOYS 10102-180
St, 481-8739

CRISTAL LOUNGE
10336 Jasper Ave, 426-
7521

DONNA'S 10177-99 St,
429-3338

**EDMONTON ART
GALLERY** 2 Sir Wiston
Churchill Sq, 422-6223

**ELEPHANT AND CAS-
TLE ON WHYTE** 10314-
82 Ave, 439-4545

4 PLAY NIGHTCLUB
10338-81 Ave, 433-7183

FESTIVAL PLACE 100
Festival Way, Sherwood
Park, 449-3378

**FILTY McNASTY'S
PUB** 10511-82 Ave, 432-
5224

**FOUR ROOMS RESTAU-
RANT (EDMONTON)**
Edmonton Centre, 102
Ave, Entrance, 426-4767

**FOUR ROOMS RESTAU-
RANT (ST. ALBERT)** 28
Mission Ave, St. Albert,
460-6688

FOX AND HOUNDS
10125-109 St, 423-2913

GRINDER 10957-124 St

HALO 10538 Jasper Ave,
423-HALO

HIGHRUN CLUB 4926-
98 Ave, 440-2233

J AND R'S 4003-106 St,
436-4403

J.J.'S PUB 13160-118
Ave

JOINT NIGHTLIFE WEM,
486-3013

JUBILEE AUDITORIUM
11455-87 Ave, 429-1000

KELLY'S 11540 Jasper
Ave, 451-8825

KINGSKNIGHT PUB
9221-34 Ave, 433-2599

**KING'S UNIVERSITY
COLLEGE** 9125-50 St,
440-6409

L.B.'S PUB 111-23 Akins
Dr, St. Albert, 460-9100

LONGRIDER'S 11733-78
St, 479-7400

MAJESTIK 10123-112
St, 423-3352

**McDOUGALL UNITED
CHURCH** 10025-101 St

MONA LISA 9606-118
Ave, 477-7752

**NASHVILLE'S ELECTRIC
ROADHOUSE WEM,**
489-1330

**NEW CITY LIKWID
LOUNGE** 10081 Jasper
Ave, 413-4578

O'BYRNE'S PUB 10616-
82 Ave, 414-6766

OSCARS PUB 221
Chippewa Rd, Sherwood
Park, 467-0052

OTTEWELL PUB 6108-
90 Ave, 490-5000

POWER PLANT U of A
Campus, 492-8309

**PROVINCIAL MUSEUM
AUDITORIUM** 12845-
102 Ave, 453-9100

RED'S WEM Phase III,
481-6420

**ROOM AT THE TOP
(RATT)** 7 Fl, Students'
Union Building, U of A
Campus

**ST. GEORGE'S ANGLI-
CAN CHURCH** 11733-87
Ave, 430-0724

**ROSE AND CROWN
PUB** Sheraton Grande
Edmonton Hotel, 10235-
101 St, 441-3036

ROXY ON WHYTE
10544-82 Ave, 439-7699

RUM JUNGLE WEM,
Phase II, 486-9494

**ST. ANDREW'S UNITED
CHURCH** 9915-148 St,
482-7649

SAVOY 10401-82 Ave,
438-0373

SEEDY'S 10314-104 St,
421-0992

**SHERLOCK HOLMES
PUB** Capilano Mall,
1136, 5004-98 Ave, 463-
7788 • Rice Howard Way,
426-7784 • 10341-82
Ave, 433-9676 •
Bourbon St. (WEM), 444-
1752

SIDETRACK CAFÉ
10333-112 St, 421-1326

SPORTSMANS CLUB
5708-75 St, 413-8333

STARS NIGHTCLUB
Main Fl, 10551-82 Ave,
432-7977

STONEHOUSE PUB
11012 Jasper Ave, 420-
0448

SUBLIME Bsmt, 10147
104 St, 905-8024

SUGAR BOWL 10922-
88 Ave, 433-8369

TIM'S GRILL 7106-109
St, 413-9606

TONIC AFTER DARK
9920-62 Ave, 408-2877

URBAN LOUNGE 8111-
105 St, 439-3388

**WINDSOR BAR AND
GRILL** 11712-87 Ave,
433-7800

WINSPEAR CENTRE 4
Sir Winston Churchill Sq,
428-1414

**WOODCROFT COM-
MUNITY HALL** 13915-
115 Ave, 436-1554

Y AFTERHOURS 10028-
102 St

YARDBIRD SUITE
10203-86 Ave, 432-0428

YOUR APARTMENT
8120-101 St, 433-3337

ZENARI'S ON 1ST
10117-101 St, 425-6151

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CAPILANO MAR 27-29 CHUCK BELHUIJER	WHYTE AVE MAR 28-29 BOOM BOOM KINGS
APR 3-5 RICHARD BLAZE	APR 4-5 DERRICK SIGURDSON
WEST MALL MAR 27-29 JIMMY WHIFFEN	DOWNTOWN MAR 27-29 TONY DIZON
MAR 31- APR 5 DAVE HIEBERT	APR 1-5 JIMMY WHIFFEN

FRIDAY APRIL 4TH
25TH ANNIVERSARY SHOW!



3000 SHOWS 500,000 RECORD SALES 10 VANS 331 TIRES
938,000 MILES TRAVELLED 212,000 BEERS CONSUMED 9 RIOTS
13 CDS 33 RELEASES 28 PUNCH-UPS 27 BUSTS 15 ROADIES
12 DEAF SOUNDMEN AND 9 LIVES (NOT USED UP YET)



Tix on sale @: Blackbyrd, Listen, Freecloud, and New City

MUSIC



root
down

BY JENNY FENIAK

Seves regal

José Seves and Elizabeth Morris • With members of ¡Bomba! • Festival Place (Sherwood Park) • Sun, Mar 30 Words are often one of the strongest ways of delivering a message, but the powerful music of José Seves transcends any literal translations. He's no ordinary musician, but his songs celebrate the common man. He delves through the history and culture of Latin America, and yet the inspiration and emotion in his songs speak strongly to the individual.

Seves's career as one of the most important musicians in Latin America began at age 12, with the songs of his Chilean homeland. After honing his talent and passion on guitar, Seves became a member of Inti-Illimani, the musical group that came to symbolize the culture and political struggles of Chile during the devastating 16-year dictatorship of Augusto Pinochet. Although his English isn't perfect, Seves's words are still potent. "There was a political coup in Chile

in 1973, very radical, very fascist," he says. "The dictatorship tried to cut any democratic expression and the military at that time, they burned books. They considered culture as a danger and then many people were hurt or injured. We lost also a very big and important musician; Victor Jara was murdered at the time. That was a very sad period of our history."

Inti-Illimani was on tour at the time of the coup and did not return for fear of the violent reprisals that many other Chilean artists suffered. "We lived at that time in Rome, Italy," Seves says, "but we traveled all the time and our music became the symbol of the culture that was being attacked back in our country in Chile. It took on a huge symbolism—the group itself and the music."

Seves and Inti-Illimani made a triumphant return to Chile in 1989, a year after Pinochet was overthrown. He has worked to rediscover a particular movement of folk music that emerged in the '60s, *la nueva canción Chilena* (literally "the new song of Chile"). "I always hoped to come back to my country," he says, "to live there and live as a musician, to know what has happened with our music after the dictatorship. I felt I needed to live the life of my country after the dictatorship so I could find motives and ideas to make new compositions."

Seves met composer and Latin American percussionist Elizabeth Morris in Chile in 1991; together they have worked to discover and restore classic Latin American folk music and share it

with the world. As Seves says, "I love that kind of work that means to find a mirror of ourselves as person, as country, as society."

Ribbit redux

Dave McCann and the Ten Toed Frogs • Sidetrack Café • Fri, Mar 28 Everyone likes to think they know their favourite songs inside and out, but nobody gets the words right all the time—that's how Dave McCann found his Ten Toed Frogs. Way back when, his banjo player was singing harmony to Loudon Wainwright's "Dead Skunk," when he came to the line "And on a moonlit night, you've got yer dead toad frog." The audience's laughter at his bastardized reference to "ten toed frogs" eventually died down, but McCann decided the phrase deserved to be immortalized.

McCann grew up on a Peterborough, Ontario farm, relying for sustenance on a steady diet of Woodland tea. McCann and his childhood friends would brew up this Vitamin C-laden concoction of pine needles and "stuff much like the early Canadian voyageurs drank to fight off scurvy. This isn't the only influence he draws on from his childhood, though.

"Influence always came," he says. "from A.M. country radio, I guess—that's what mom always had on. I always sort of did hate country music but somehow I ended up in a band playing it."

The Woodland Tea found a place in his music too. With a cassette tape recording already considered a collector's item, McCann and the Ten Toed Frogs released their first CD in early 2001 and called it *Woodland Tea*. This weekend they'll make their last stop on the Woodland Tea tour in Edmonton before turning south and heading to McCann's adopted home in Calgary. Plans are to hunker down and pluck out some new tunes for another album expected in just a few months, but McCann promises this to be the last big hoedown for a while. ☺

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- 2 THE SNITCHES T-Shirts
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- THE SNITCHES Button Collection

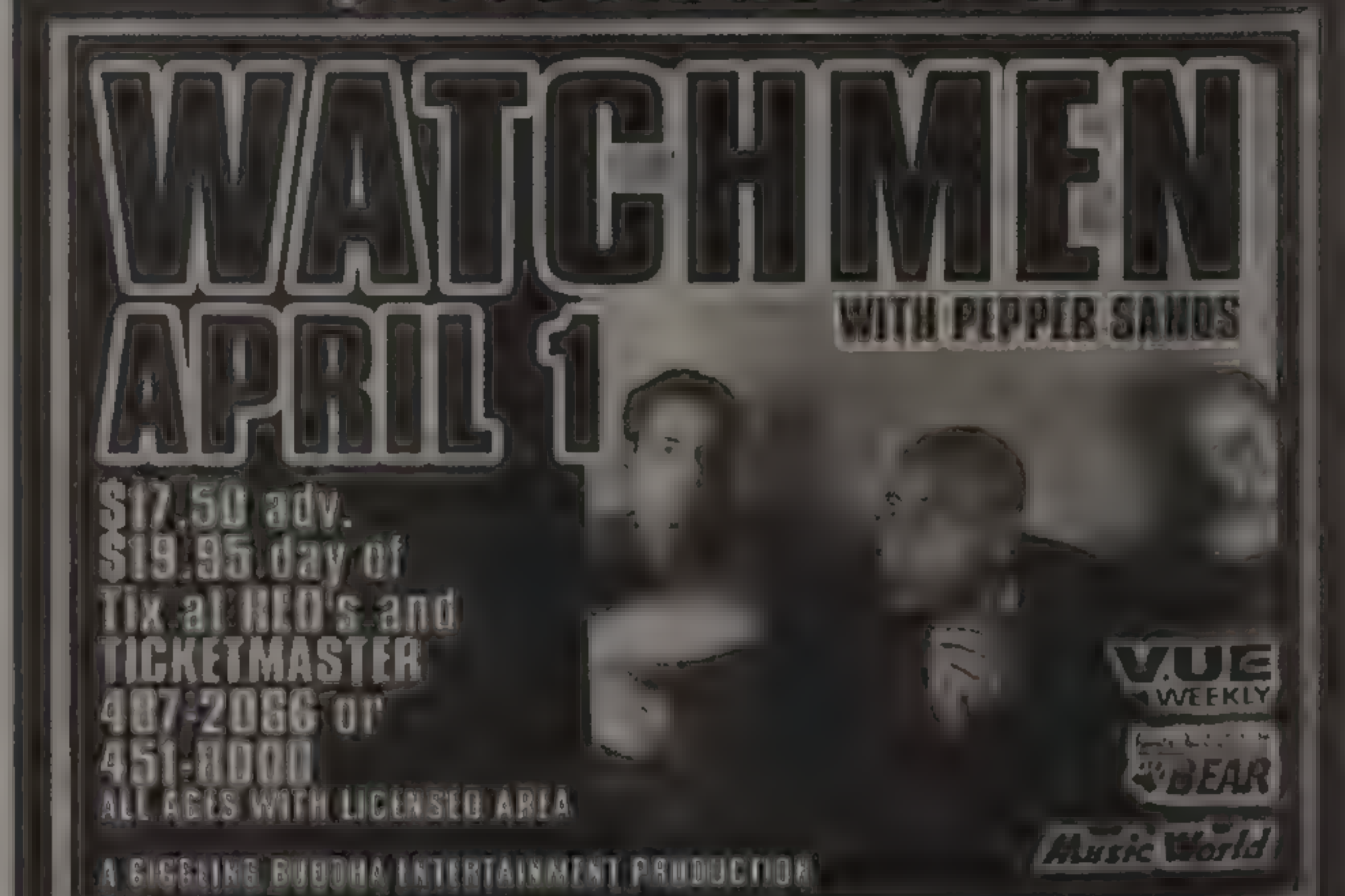
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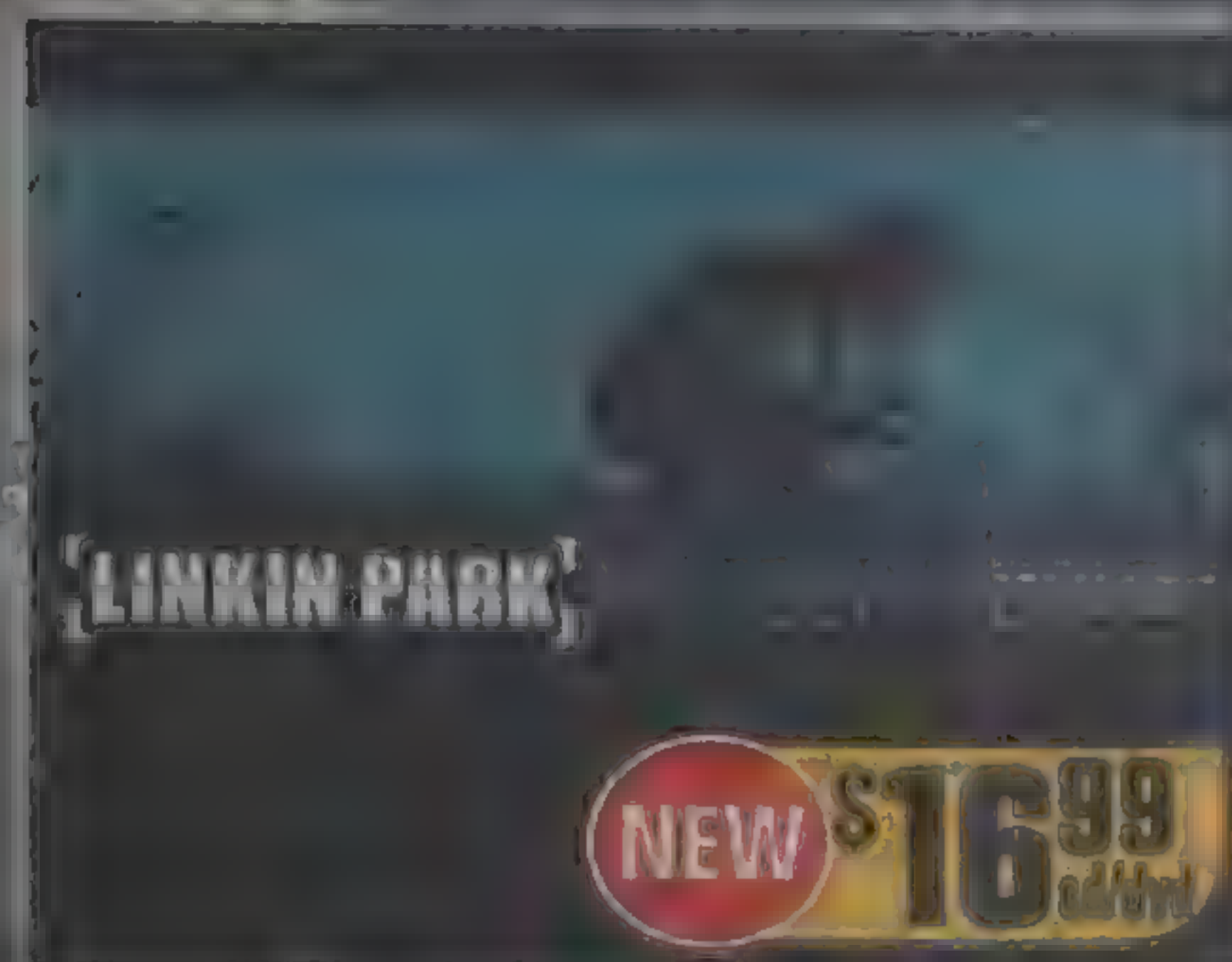


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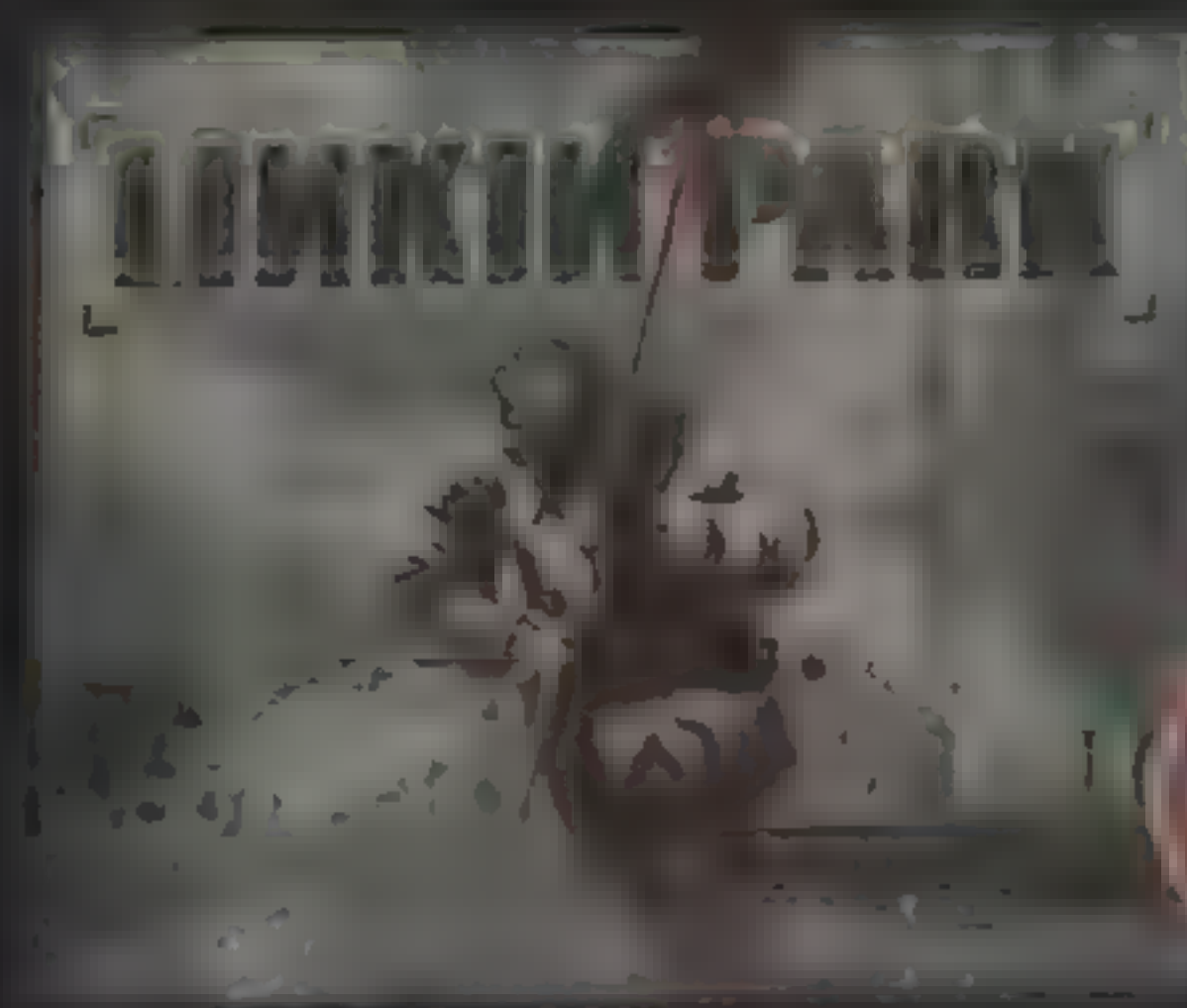
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SONY RECORDING ARTIST

KAZZER

with guests

Fifth Season

with a double bill from Vancouver

Retrograde

+

Star Collector

KAZZER'S DEBUT ALBUM
GO FOR BROKE
IN STORES APRIL 1ST



Saturday April 5th

tix at Ticketmaster, The Powerplant, and the SUB info desk

POWERPLANT
restaurant & bar

Sony Music Canada

VUE
WEEKLY

A service of your Students' Union for
Students, Staff, Alumni and their Guests

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the

10th
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celebrating 10 years of sonic union

CELEBRATING 10 YEARS OF SONIC UNION

FRANKBLACK

AND THE CATHARTICS

With David Loverdin



SATURDAY APRIL 5

Live at RED'S, W.E.M.

Tix at The Powerplant, Blackbyrd
Listen, Freecloud and Ticketmaster
ALL AGES/LICENCED



Red's



VUE
WEEKLY

sponsored by cbc radio3.com



CJSR
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presents

Idlewild

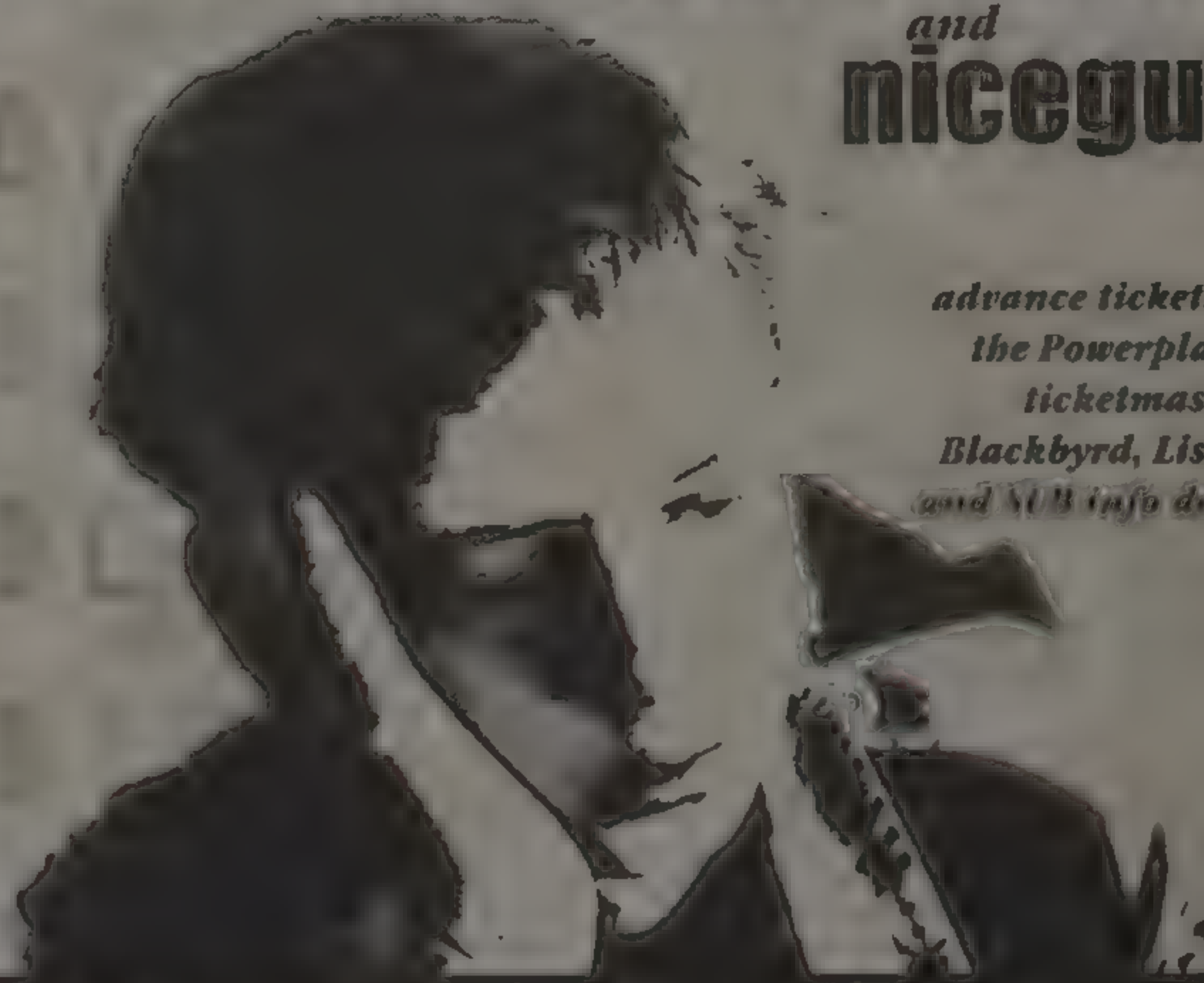
SONY RECORDING ARTISTS

with guests

this civil twilight

and

niceguy



advance tickets @
the Powerplant,
ticketmaster,
Blackbyrd, Listen
and SUB info desk

SATURDAY, APRIL 12

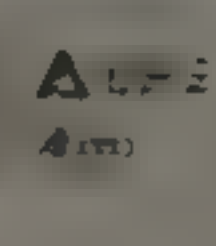
doors @ 8:30pm

no minors

POWERPLANT
restaurant & bar



VUE
WEEKLY



A SERVICE FOR STUDENTS, STAFF, ALUMNI AND THEIR GUESTS

POWERPLANT
restaurant & bar

Saturday March 29



ratt

ROCK AT THE TOP

UNIVERSAL RECORDING ARTISTS

THE SNITCHES (MONTREAL)

THE KASUALS

TICKETS \$5 @ DOOR, DOORS @ 8PM
7TH FLOOR SUB

Friday April 11

Spring Fling with

MAD BOMBER SOCIETY,

THE SALADS (MONTREAL)

SHELL BEACH (formerly M15)

TICKETS AT THE ASA OFFICE OR
AT THE POWERPLANT

Advance tickets \$10, available
at the Powerplant, SUB info desk
No Minors, doors @ 8:30 pm

Saturday April 26

Last Day of Exams Party

with **Sgt. Singalong**

& The Military,

The Uncas Old Boys,

and

guests tba.

Tickets \$7 @ the door

No Minors, doors @ 8:30 pm



for more info, call 492-2048
The Powerplant is a service of Your Students' Union
for UofA Students, Staff, Alumni, and their guests.
All events are No Minors



Chantal Kreviazuk asks *What If?*

Humanitarian visit to Iraq helped shape singer's latest album

By DAVE JOHNSTON

You've got to admit it—considering the present political climate, there's something oddly prophetic about titling your album, *What If It All Means Something?* It's a notion that carries some extra meaning for Chantal Kreviazuk.

Last year, Kreviazuk and her husband, Our Lady Peace frontman Raine Maida, visited Iraq with workers from War Child, a non-profit humanitarian group that both musicians have been active supporters of. The group, which is dedicated to providing aid, education and therapy to children in war-torn areas, is an important cause for the pair, and thoughts of the visit resurface in the wake of the explosive images on the nearby television set.

"They're just nice people," the Winnipeg-born singer/songwriter says of the Iraqi people she encountered during her visit. "They're lovely, and they're liberal. They're kind and they eat great food. They like to drink beer and wine. They love their children. They're educated—at least they were until they stopped receiving books because of sanctions."

They're just like us, Kreviazuk says sharply, a fact that good ol' boy George Dubya and his hawks seem to have missed. "The thought of alienating an entire culture is a real step back," she snaps. "What has continually come up in my mind as far as what bothers me the most about all of this is that there are so many things going on in the world that I would consider devastating, and this

president is in the most influential position in the world, and he chooses to create a situation that shouldn't be on the world stage at this level. He could have been a hero and lifted sanctions, and worked potentially with the Iraqi people."

Kreviazuk thinks Bush missed an opportunity to deal with Hussein in a completely different way and has forsaken the problems in his own backyard, a fact that will come back to haunt him. "It's an overall failure," she sighs. "So we liberate Iraq. You

leave so much havoc and poison in the trail to this apparent liberation that the damage in the long run is going to dwarf whatever good that could possibly come out of pummeling this already ravaged nation."

Kreviazuk is currently involved with War Child's international album project, which will see artists in both Canada and the U.K. contributing songs to country-specific albums. Today, she's gladdened by the news that Sir Paul McCartney has signed up to join David Bowie, Barenaked Ladies and Avril Lavigne. "I produced a song for Michelle Branch," she adds, "as well as my own song."

THE EXPERIENCE IN IRAQ influenced the themes of much of the material on *What If It All Means Something*, though that influence doesn't show up overtly in the lyrics. "It becomes influential," Kreviazuk says, "in that if I had gone through something like that, my very soul has developed. It's going to end up in the music because it affects the way that I speak and the choices that I make."

Originally, the album was going to be a stylistic departure, with drum loops and the like colouring the songs. "I wanted to freshen up my sound," she explains. "I had loops all

over this record to make it sound a little more hip, and we pulled them off every time we went to do a rough board mix. It sounded cheap. 'In This Life' was originally a little bit more trippy, and I really liked it. Then when Tom Lord Alge remixed it, he took it all out, and thank God. I felt like I was hiding behind the loops."

ON THE ALBUM, Kreviazuk's voice has become direct. "Let me show you what I'm made of," she asks at the beginning of "In This Life," and as

the album unfolds, Kreviazuk gives a voice to people who are through with waiting for someone to listen. They step up and act in songs like "Ready for Your Love" and "Weight of the World," where she says—perhaps tellingly—"I don't know why I was so afraid/all the time."

Just don't mistake the song as a message from someone wants to forget about what's going on around her. "My heart feels so heavy," Kreviazuk says, "and I take everything on, whether it's in my personal life or

what's going on everywhere else." These are the sorts of things that led me to Iraq—to the kind of person that I am. You don't go to a place like Iraq to become a certain person—you become a certain kind of person and you go there. That's the bottom line. You're led to places like that because that's the kind of soul that you are." ☐

CHANTAL KREVIAZUK

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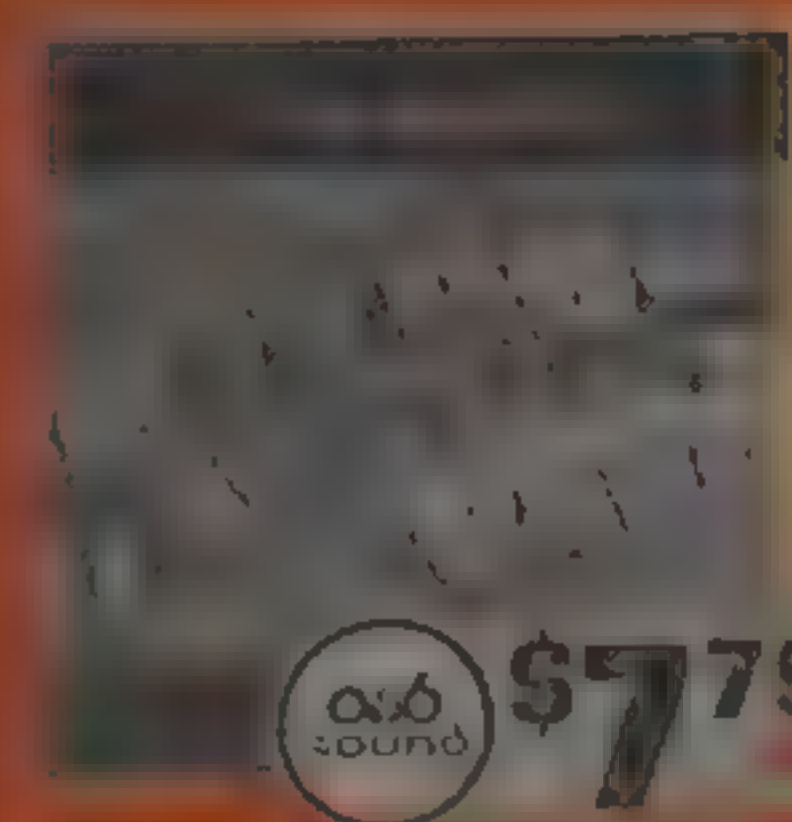
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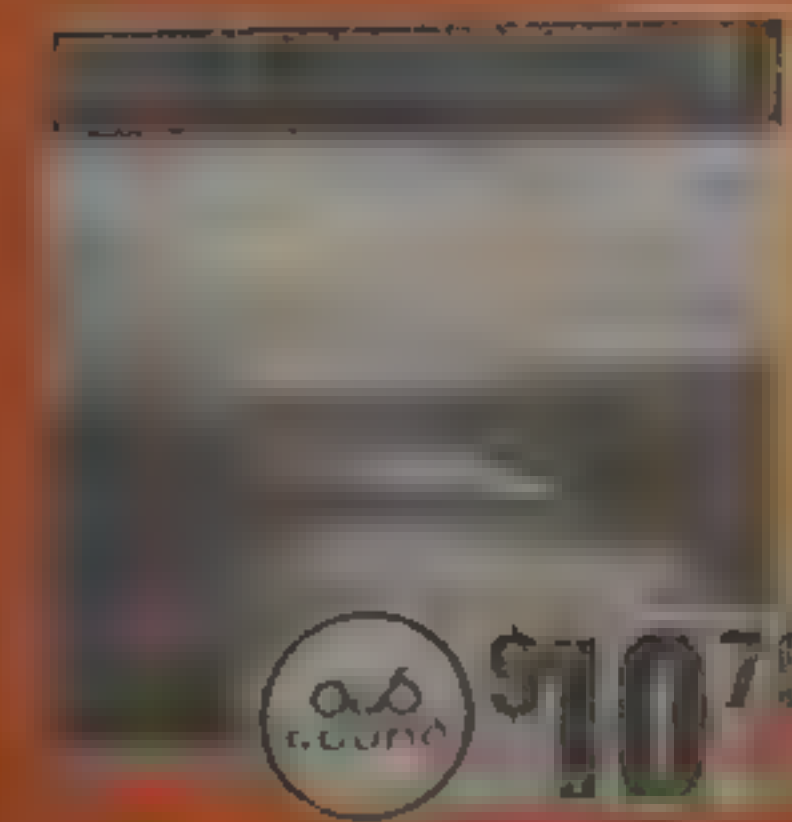
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Dears in the headlights

Montreal sextet miraculously survives a brush with near-disaster

BY JERED STUFFCO

They're from Montreal. They have six members. Their albums have grandiose titles like *Orchestral Pop Noir Romantique* and *End of a Hollywood Bedtime Story*. They even hired a brass section to play with them at a recent Toronto performance. So why the heck are the Dears supporting Matthew Good on a cross-country tour?

"Matthew Good was once an indie-rock act," says the Dears frontman Murray Lightburn, shrugging off the apparent incongruity of the arrangement. "He offered us the tour and we're grateful for it."

When asked how he thinks his band's arty and sophisticated pop stylings will go over in front of a roomful of Matt Good fans in rawk 'n' roll havens, Lightburn is optimistic. "People are open to different things—and we are different," he says. "But I think people are interested in what we're doing."

Lightburn has good reason to be

optimistic. Since forming the Dears eight years ago, he has seen his band climb the ranks from obscurity to the Canadian indie-rock A-list. And all the signs point to 2003 as the year that will deliver them into the big leagues. Buoyed by the addition of indie-rock heartthrob and former Thrush Hermit Rob Benvie, the band has just shot a video for "Lost in the Plot," a chugging slice of shimmering, orchestral pop that recalls peak-

PREVIOUS
ROCK

era Morrissey, and their brand new full-length record, *No Cities Left* (due April 15), is as good as any Canadian record you'll hear all year. It's also the band's first offering for artist-friendly Maple Music Recordings—the same label that turned Sam Roberts and Kathleen Edwards into CanCon superstars. However, as good as things are going for the band right now, the past 12 months paint a very different picture.

"I'm young and naïve at heart," Lightburn says, candidly reflecting on last year's misadventures. "Young and naïve and constantly getting screwed."

The band's bio describes 2002 as a year of "false starts, broken hope

and disappointment." The Dears lost cellist Brigitte Mayes and guitarist Jon Cohen, and as if the loss of two members weren't enough, they also parted ways with manager Jeff Rogers, of Crash Test Dummies fame. "Why [Rogers] left will always be a mystery," says Lightburn. Then he laughs. "The Dears are a handful, though. If you get involved with us—whether that means buying our record or whatever—you're in for a world of hurt."

TO MAKE MATTERS WORSE, Lightburn was starting to worry that the record he and his bandmates were working on was nothing but a gigantic white elephant. After recording for the better part of four months and amassing some 500 takes for each of the album's 12 tracks, the mixing sessions for what would eventually become *No Cities Left* began to resemble an exercise in futility. Rumour has it that the working title for *Cities* was *All People Involved in the Music Industry Should Be Shot*.

"It just didn't sound like a complete album," says Lightburn of the frustrating sessions, which had the master tapes flying from Dears HQ in Montreal to Vancouver and back again.



When asked whether he ever considered throwing in the towel during this arduous chapter of the band's history, Lightburn plays the thespian. "I'm always prepared to throw in the towel," he says. "One of the things that makes the Dears interesting is that we're always close to death."

This flair for drama plays out to fine effect on the new record, which navigates a course through quirky, baroque chamber pop ("Never Destroy Us"), boho-dub ("22: The Death of All Romance"), space-rock ("Expect the Worse/Coz She's a

Tourist"), and even classic Brit-pop ("Don't Lose the Faith")—while maintaining an underlying theme of optimism that belies the album's apocalyptic title.

"We've been together since '95," Lightburn says, "and [have] been through so much shit. [But] despite all the hardship and darkness, you can find hope. There's a lot of hope on the new record. Just listen to the lyrics." ☐

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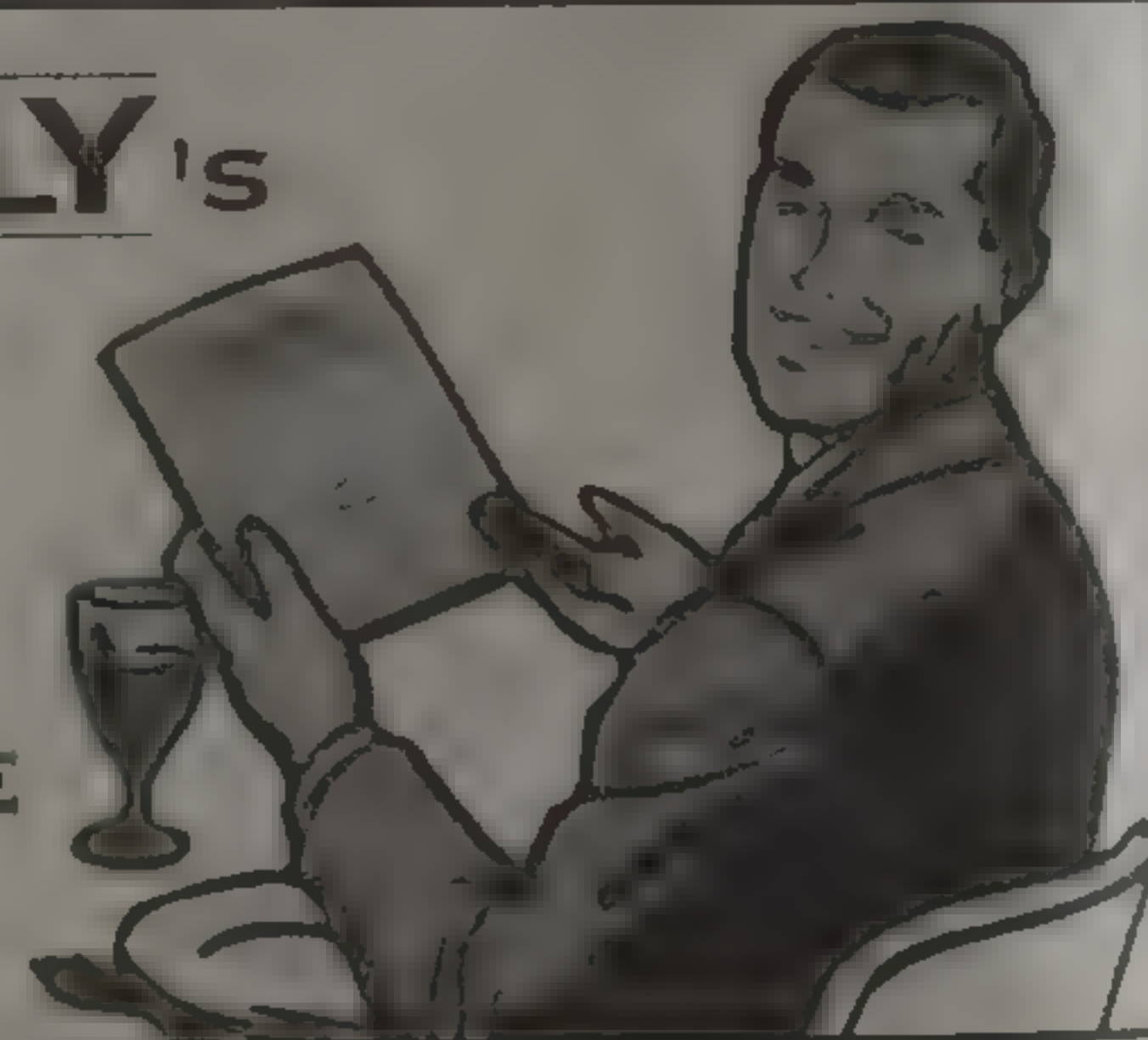
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classical
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By ALLISON KYDD

Admirable Nelsen

Last Wednesday the news came out that, effective June 30, Grant MacEwan College was closing down high school classes and ending teachers' contracts at the former Alberta College. The program allowed adults to take actual high school courses and earn their high school diplomas (not high school equivalency), academic stream included.

Last week I also pondered the poor attendance at Conservatory of Music faculty recitals; I have seldom seen more than a handful of fellow teachers (and their students) show up to support their colleagues. I couldn't help but link these two developments in my mind and wonder whether music faculty are also uncertain of their future at the college within a college. If they were focussed on survival, forced into finding teaching alternatives as it becomes more costly to work out of the Conservatory of Music, they might not see themselves as a community.

Anne McDougall, head of the string faculty at the Conservatory of Music (and second violin soloist for the Alberta Baroque Ensemble), sees it differently. She's conscious of the importance of team building and still excited about the quality of conservatory programming. Unfortunately, during Alberta College's transition from independent entity to one part of Grant MacEwan College, there was little promotion of conservatory concerts. Recently, however, the college has hired a communications liaison, which should solve the problem.

The Conservatory of Music has several more concerts this spring: a faculty recital by classical guitarist and composer Andrew Creaghan (April 12); *Aesop's Fables*, a concert for children (April 13); Quartello Gelato (April 29); and *Wind, Women and Song* (May 4). The last Spectrum concert of the season, *Handel, Mozart, Fauré*, featuring guest soprano Heidi Klann, will take place on Sunday, June 8.

The Alberta Baroque Ensemble had no problem attracting a full house on March 23, though it had to compete with Da Camera Singers at All Saints Anglican Church and Helve Sastok's graduate recital at Convocation Hall. Of course, their special guest was returning ESO hero Martin Riseley, who broke tradition by playing two baroque violin concertos with vibrato and a modern bow. The concertos, both of them written in A minor for violin, strings and continuo, were by Jean Marie Leclair and J. S. Bach. Also on the program were Giovanni Battista Sammartini's *Sinfonia in A Major* and Arcangelo Corelli's *Concerto Grosso in F Major*. As the concert was being recorded, John Stanley's *Concerto in D Major* was replaced by one of G. F. Handel's *concerti grossi*, an apt substitution since Handel was influenced by Corelli and the Italian style.

Besides publicly inviting Riseley back next season, Alberta Baroque's conductor and artistic director, Paul Schieman, made the concert an educational event. The audience didn't disappoint him; they knew, for instance, that Corelli invented the *concerto grosso* and listened dutifully for "French ornamentation" in the Leclair.

Two other heroes return for a few days this week. One is Jeff Nelsen, who appears with the Edmonton Symphony Orchestra on March 28, 29 and 30. The other is Stéphane Lemelin, formerly of the University of Alberta, now teaching in both Ottawa and Montréal. He taught a piano master class at Convocation Hall on Tuesday afternoon and was part of a *Ménage à Trio* reunion on Wednesday night. The program included piano trios by Claude Debussy and Maurice Ravel and Ernest Chausson's *Concerto in D* for Violin, Piano and String Quartet.

Nelson (best known as the French horn player for the Canadian Brass) has many reasons regard Edmonton as home. He's the son of singers and voice teachers Diane and Ron Nelsen, and his French horn teacher was David Hoyt (who will be conducting this weekend's concert, part of the ESO Robbins Pops Series). Nelsen describes his life as "very portable," which is fortunate, since the Canadian Brass makes 100 to 150 appearances a year. This year they're off to Korea, Japan, China, Italy, France, Germany and all over the States and Canada. "It's a dream," says Nelsen, "I still don't pinch myself."

Famous for their onstage energy as well as their virtuosity and musicianship, the Canadian Brass is also about growth, according to Nelsen. Even after the best performances, the players discuss how they could have done better.

However, this weekend is Nelsen's first gig at the Winspear, and he checked out the space by attending soprano Isabel Bayrakdarian's concert on March 26. Not that he's nervous. From the beginning, he says, his parents encouraged him to approach challenges fearlessly, an attitude he shares with other members of the quintet. He's even writing a book about it. ☐



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Star-bellied Snitches

Who told? Montreal garage-rockers are making a name for themselves in the U.S.

By JERED STUFFCO

In the music industry, timing is everything. Just ask the Snitches' Scott Moodie. Back in the mid-'90s, the Snitches' brand of rollicking garage rock was famous among Montreal scenesters—partly because of the band's incendiary live shows, but also for the notorious "all back to mine" gigs the band held at their Montreal rehearsal space/studio/party den, the C-Pig. However, after releasing two records, 1995's *A Day at the A* (which

won a trophy for Best Album at Montreal's Independent Music Awards), and 1997's *Sleepwalker*, the Snitches disappeared.

"We took some time off to change the sound, pare it down a little bit and get back to our punk roots," says Moodie. "We sort of had to ask ourselves, 'Do we really want to do this?'"

PREVIEW ROCK

After resurfacing three years ago with a newly streamlined sound and a new drummer in Patrick Nico Naud, original members Moodie and Mike Webber started work on what would become *Star Witness*, the band's new album. "The new band is a sequel, of sorts," Moodie laughs.

"It's like, 'Just when you thought you killed off Jason!'"

The band's revitalized approach seems to be paying off. The 12-track *Star Witness* is out on Universal and the Snitches are reaching more people in 2003 than they ever did back in their supposed heyday. "We paid for the album ourselves," Moodie says, "and then threw it out to absolutely everyone. After we signed with an indie label in the States, Universal Canada called us up and said, 'Let's talk.'"

The timing couldn't have been better. Rejuvenated by the neo-garage movement that has seen bands like the Hives and the White Stripes rubbing shoulders with J-Lo and Shania in the upper reaches of the *Billboard* charts, 2002 will go down as the year

that rock 'n' roll resurfaced. "It's nice to be riding the crest of a wave for once," says Moodie. "It's refreshing, too—I think I bought more new records last year than I have in a really long time. A couple of years ago, everyone was talking about the death of rock. But people always seem to return to rock music. I think it has to do with the interaction between a band and the audience—people want to see a live show. There's an intimacy there that somebody spinning records just can't emulate."

MOODIE, WHO DESCRIBES the band's sound as a cross between Iggy Pop and Elvis Costello, sees little similarity between his band and the crop of other "The" bands currently riding the rock 'n' roll wave. "It's a glaring lack of imagination, really," he says of the comparisons. "The only thing that ties us and those other bands together is that the guitar is the central hook in the song."

Trendy or not, the band's sound has been turning heads south of the border, including a recent showcase at the mammoth CMJ music marathon in New York. "We actually get more airplay in the States than we do in Canada," says Moodie. "Some of the

reviews [from the American press] have seemed too good to be true."

But those credentials probably won't impress Edmonton audiences as much as the fact that they used to back up local rocker and former Montrealer Jerry Jerry. "We used to share a rehearsal space with him," Moodie laughs, "and one day he was like, 'You guys wanna start a band?' We're gonna try and drag the old man up onstage for a few tunes."

Whether or not a reunion happens, local punters should note the venue change to RATT on the U of A campus—the first show there since 1996. ☐

THE SNITCHES

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MUSIC

A taxing journey

It took eight years for IRS to climb their way to hip hop success

By SEAN AUSTIN-JOYNER

Rap groups can't live off singles alone. That's why it was inevitable that three-man Scarborough hip hop group IRS (pronounced "Urss") would eventually have to release a full album, after a nearly decade-long streak of 12" singles.

As a member of the legendary Monolith crew (along with some of Canada's best MCs, including Nish Rawks, Dan-e-o and Grimace Love), IRS is well-supported. You might

think the group's main obstacles would be haters or rivals, but you'd be wrong, according to group member Black Cat, who says the biggest task facing IRS was simply establishing their own separate artistic identity.

"The only thing that was difficult was because we did come out as Monolith first," he says. "It was difficult to get the IRS name out because people kept calling us Monolith. It took two or three singles to actually

PROFILE HIP HOP

get people to start calling us IRS.... [But] I'm happy that we're getting the chance to come out now that we're more developed. We've wanted to come out for the last eight years,

but we weren't really ready, so the wait was worth it. You've got to take your time and really figure out how you want to represent yourself with the songs you want to release."

Of course, it didn't hurt to be featured alongside July Black and Wio-K on Kardinal Offishall's "Ol' Time Killin'," the biggest single from Kardi's hit 2001 album *Quest for Fire: Firestarter, Vol. 1*. "It didn't really boost our bargaining power as much as I expected it to," Black Cat says, "but it definitely helped to get people a chance to see us and hear us."

While "Ol' Time Killin'" gave the

group a chance to tour with Kardinal, IRS was rarely officially added to the bill. Subsequently, they didn't receive the promotion they'd hoped for. It wasn't until they were unknowingly entered into (and won) retail chain Future Shop's "Future Stars" competition that the praise began to roll in. Their resulting debut album, *Welcome to Planet IRS*, was initially released exclusively in Future Shop stores across Canada, and its strong sales made IRS the first Canadian rap group signed directly to Universal Music.

WELCOME TO PLANET IRS will be re-released on April 1 in a slightly tweaked version available to all retailers. Most notable among the alterations is a song featuring Bay Area legend Planet Asia, and a special remix by the Grassroots. Meanwhile, the single "Strictly for the Headz" has been added to MuchMusic and MuchVibe playlists, and is receiving decent rotation on MTV Canada.

But Black Cat says they're not relying entirely on videos and album hype to make their mark. The group's upcoming website—heavy on interactive features like message boards and online contests—will raise listeners' level of interest in IRS's day-to-day lives. IRS will also be videotaping a series of *Jackass*-style skits and posting them exclusively on universalurban.com/irs, though specific details about the skits are being kept under tight wraps.

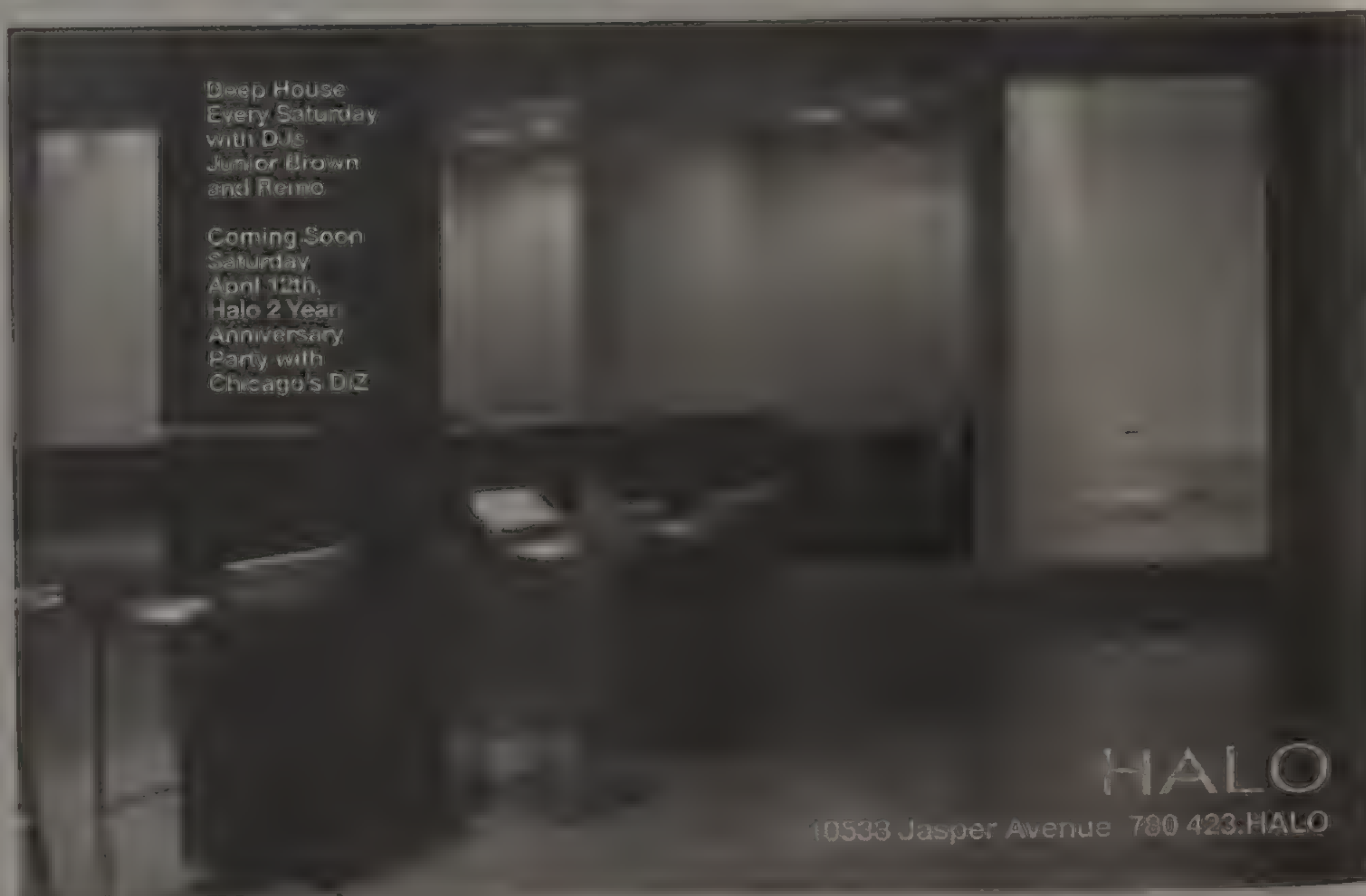
"Oh, man, we've got a lot of treats on there," Black Cat says. "I don't want to spoil it for people, but I'll just say that 'running from police is fun.'" ☐

IRS's album *Welcome to Planet IRS* (Universal) will be in stores Tuesday



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VARIOUS ARTISTS THE FIRE THIS TIME (HIDDEN ART)

With pro-war sentiments emanating from nearly every media outlet transmitting into the ether around us, even a chorus of dissent is welcome. Yet opposition to the current war seems to be growing regardless, slowly defeating the Bush Administration's well-oiled psychological machine. It's just hard to find a clearly drawn, accurate picture that strips back the obfuscations of the media.

Which is why Grant Wakefield's indie creation *The Fire This Time* should be owned by anyone who even remotely doubts the motives behind the war against Iraq.

Combining music, narrative, samples and exhaustive research, Wakefield's audio collage is a stunningly coherent and compelling document that chronologically deconstructs the American government's policy toward Iraq, and translates the deceptions of the mass media. Unlike many anti-war rants, Wakefield relies on damning evidence taken from news reports and government documents, painstakingly assembled over a bed of first-rate electronica provided by the likes of Aphex Twin, Orbital, Speedy J and Higher Intelligence Agency) that perfectly reflects the turmoil of the subject matter.

The tone of this weighty 77-minute experience might strike some as patronizing or lecturing, but the density of information that Wakefield and co-creator Miriam Ryle have assembled has an appropriately sobering effect on the listener. The exacting pace and scope of the piece—from a brief history of Iraq through the Gulf War to the fallout of the resulting sanctions—cannot be absorbed in a single listen.

My only complaint is the second disc of instrumentals, which I would have gladly traded for the 72-page booklet that was originally planned to be included with the album. Happily, you can download it from the project's website at www.firethistime.org. ★★★★★ —DAVE JOHNSTON

KRISTIN HERSH THE GROTTA (HAD)

THROWING MUSES THROWING MUSES (HAD)

Alt-rock screecher/songwriter Kristin Hersh released two new albums last Tuesday, and I don't know if I'm more impressed by the sharply contrasting moods both discs capture or the incredible amount of personal organi-

zation it must take to get two beautifully packaged albums ready to be shipped to stores on the very same day.

After giving the two albums an initial listen, I was more attracted to Hersh's stripped-down solo acoustic effort, *The Grotto*. Hearing Hersh's piercing, sore-throated voice in such stark surroundings is almost an unbearably intimate experience. The lyrics of "Vitamins V" appear to be told from the point of view of a woman who's just about to die from an overdose of valium and vodka (a "lukewarm catastrophe," she calls it as she lies on the couch, staring dreamily at a nearby fishtank). Even the happy songs have an undercurrent of sorrow to them, as on the terrific leadoff track, "Sno Cat."

But then I listened again to *Throwing Muses*, paying closer attention to the lyrics lurking just beneath the songs' hard-rocking surface. (Even crazy-ass lyrics like "There are sapphires in the trees/And the moths as big as bats/Lucky me, to have all that," from "Status Quo.") This is the first album in seven years by Throwing Muses, the band that made Hersh's reputation back in the mid-'80s. Original Muse Tanya Donnelly, who parted company with the band in 1992, even shows up on six tracks to supply backing vocals. Recorded over three weekends without any rehearsals or overdubs, the dozen tracks crackle with energy and spontaneity—"We love the crash that accompanies epiphany," Hersh signs on "Epiphany," and that line could serve as the motto for the entire noisy enterprise.

Well, seeing as how my preference apparently depends on which album I've listened to most recently, it only seems fair to call it a draw. **Both albums:** ★★★★★ —PAUL MATWYCHUK

MR. CHEEKS BACK AGAIN (CRAZY WORLD/UNIVERSAL)

What had the potential to be a carefree, jocular party album has turned out to be much more. Mr. Cheeks, the Lost Boyz' lead MC, is known for his raspy voice and "bounce to the beat" flow. But in *Back Again*, his second solo release, the Queens rapper offers surprisingly more depth than the bottle-poppin', skirt-chasin' norm.

Back Again gets off to a shaky start with "Supposed To," a slow, melancholy address to the entire hip hop industry. Though the song was probably intended as a sort of hip-hop State of the Union address, it comes off as little more than a six-minute lecture about self-affirmation. Fortunately, Cheeks quickly picks up the pace with "Reminisce '03," a remake of Pete Rock and CL Smooth's certified classic "T.R.O.Y. (They Reminisce Over You)," a dedication to fallen friends. Preserving the same saxophone sample and overall tone of the original, "Reminisce '03" is one of the most accurate remakes out there.

The album's reliance on words instead of beats means that if you're not paying close attention to the lyrics, you just may nod off despite lighthearted songs like "Crush On You" and "Let's Get Wild" which recall old Lost Boyz tracks like "Music Makes Me High" and "Me & My Crazy World." While Mr. Cheeks may not be the second coming

of Slick Rick, it's nice to hear he's got more upstairs than just party anthems. ★★★★★ —SEAN AUSTIN-JOYNER

MOUSE ON MARS ROST POCKS: THE EP COLLECTION (BEGGARS BANQUET)

For those who only like to dabble in electronic music, *Rost Pocks* is a worthy primer on the German duo who earned a solid reputation as two of the genre's pioneers based on their ability to create effective soundscapes with the most spartan of set-ups. Bleeps and bleeps are MOM's forte, and this collection of material from EPs released between 1994 and 1997 showcases them at their best.

While they've always been considered an experimental act, the real reason for Andi Toma and Jan St. Werner's success has always been their ear for pop melodies. Just like their German forebears Kraftwerk learned in the '70s, good music is based on the principles of solid songwriting, not just electronic gadgetry. And that shows in notable efforts like "Schnick-Schnack" (with Stereolab's Laetitia Sadier's vocals dubbed and overdubbed to great effect) or the sweet pop melodies of "Twift."

It would be hard to find an electronic act with a simpler, more no-nonsense approach than Mouse on Mars, and it would be hard to find a simpler, more no-nonsense primer on their career than *Rost Pocks*. ★★★★★ —STEVEN SANDOR

ANI DIFRANCO EVOLVE (RIGHTEOUS BABE)

By my count, Ani DiFranco has released eight records over the last four years. Eight! Granted, one was a collector's edition set of remixes on vinyl, another was a collection of Utah Phillips stories set to music, one was a six-song EP and one was a double live CD. But the rest were studio projects, including the massive 29-track *Revelling/Reckoning* double disc, which came out in 2001. So who's counting? And why does it matter how prolific she's been when you consider how socially important her songs are? Well, here's why: as much as I dig her introspective observations and messages about how fucked up the world is, and as much as I appreciate the fact that she's got her own record label and can make and distribute her art however she sees fit, sometimes it just feels like *too much*.

Evolve is a fine album, to be sure. DiFranco's staccato lyrics are as poignant as ever. ("Gunnin' for high score in the land of dreams/morbid bluish-white consumers ogling luminous screens," she sings on the title track.) Her music, too, is again unique, dominated by her distinctive, rhythmic guitar and rounded out with soulful trumpets, sax and clarinet. But who's got time to absorb all this? Personally, I still haven't finished all of *Revelling/Reckoning* yet. As *Vue* music editor Dave Johnston pointed out, if only DiFranco would take a couple of tracks off each of her recent releases and put them together on one record—now *that* would be an incredible album! ★★★★★ —DAN RUBINSTEIN

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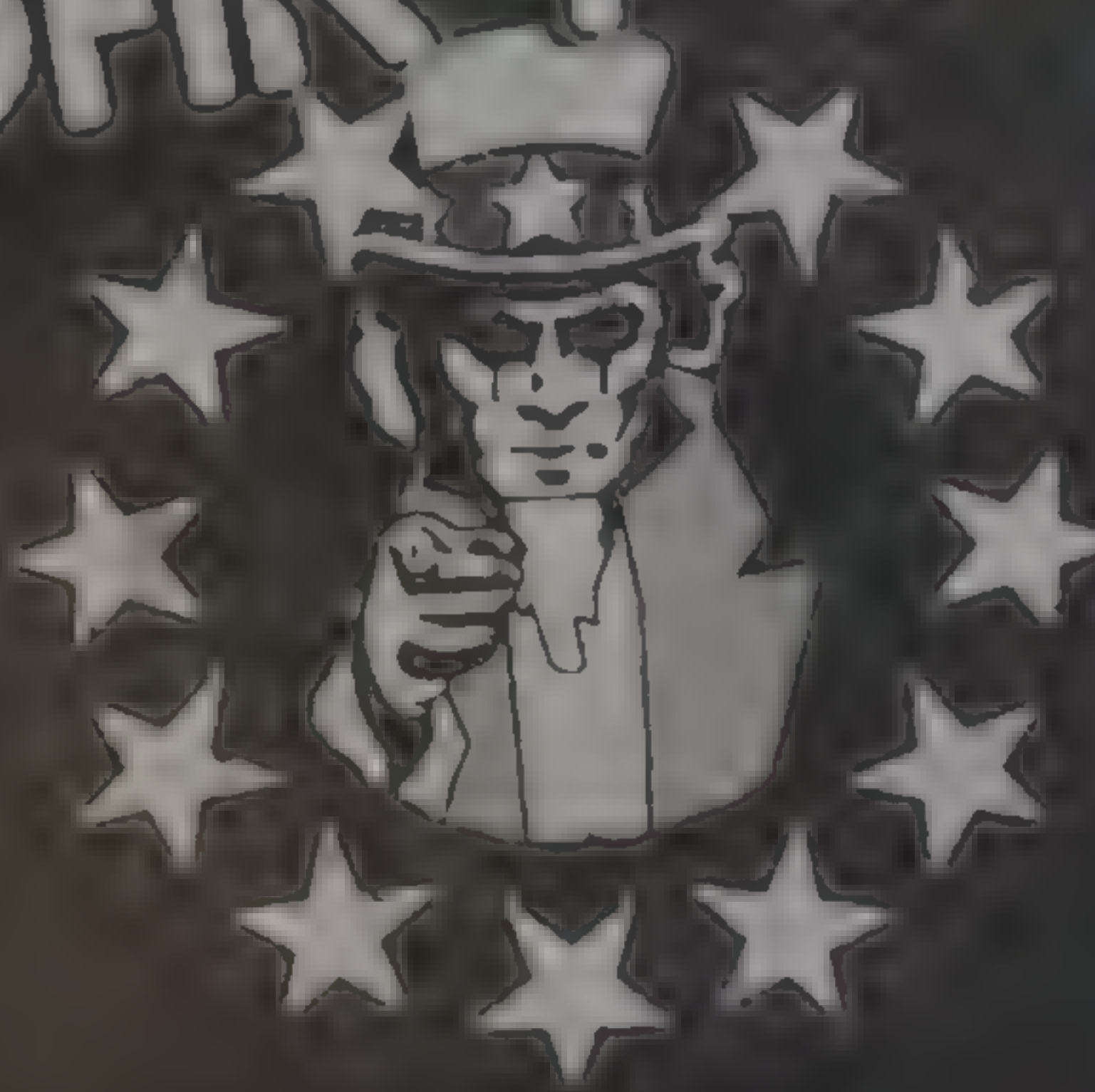
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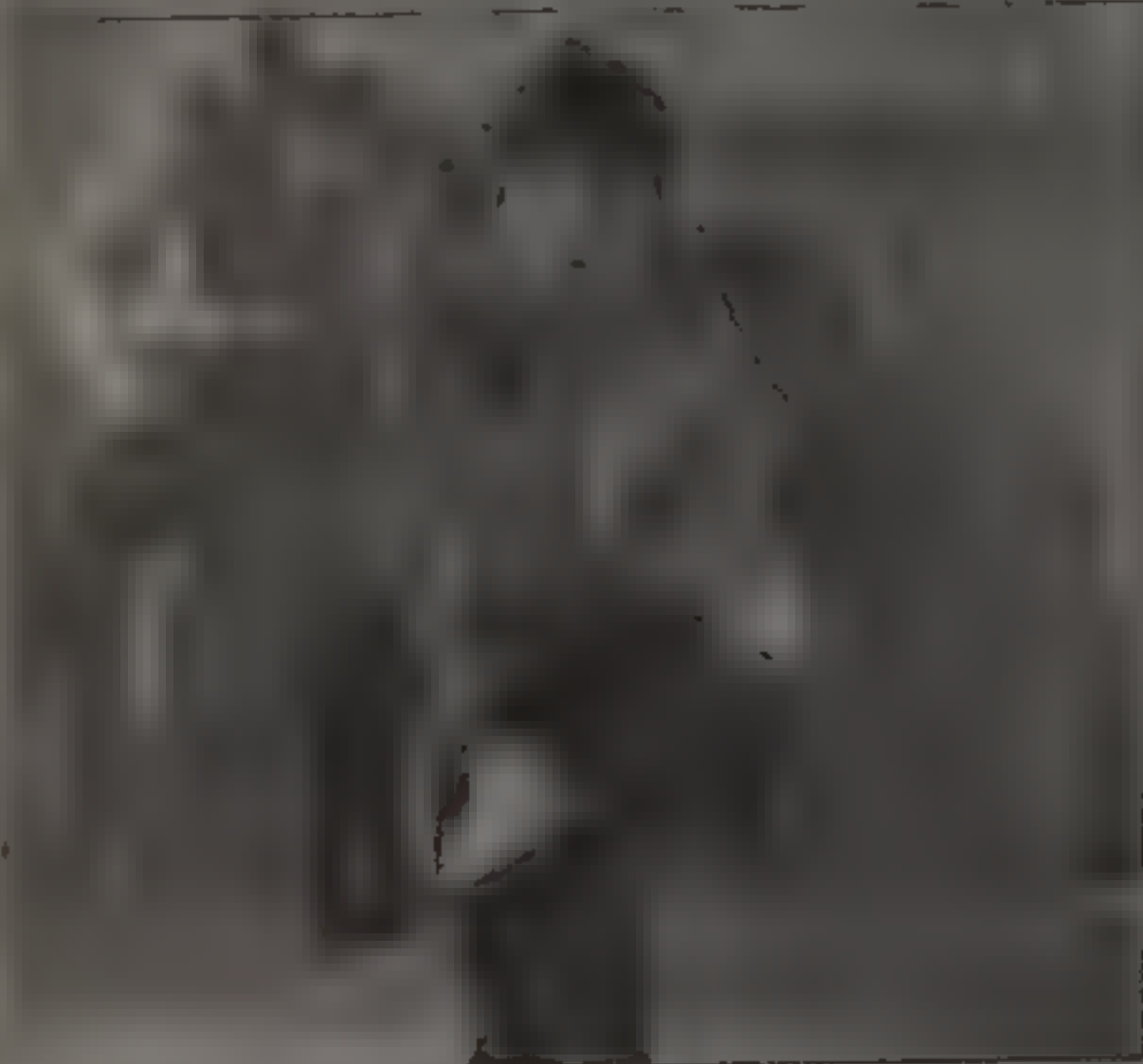
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- ① Agent Cody Banks snowboarded down a 9.3 million foot mountain!
- ② View From the Top reached a cruising altitude of 7.6 million feet!
- ③ The Hunted saved 6.6 million wolves from hunters' traps!
- ④ Mama Morton charged Chicago \$6.2 million to make a call to the William Morris agency!
- ⑤ Piglet's Big Movie wallowed in 6.1 million gallons of slop!
- ⑥ 4.5 million Bruce Willis harmonica solos were cut from Tears of the Sun!
- ⑦ Old School pulled 4 million all-nighters!
- ⑧ Boat Trip received 3.7 million death threats from the Gay Mafia!

- ① Bringing Down the House wore 16.2 million feet of hair extensions!
- ② Dreamcatcher ran afoul of 15.3 million shapeshifters!

THE ASTERISK*

Queen Latifah has been named an actual honorary queen by Liberia*

Anthony Hopkins has bowled a perfect game more than 30 times in his life*

Tom Hulce is hosting a new show on Nickelodeon entitled *The Incredible Hulce*, in which he introduces kids to history's great composers*

Bob Hoskins's cartoons regularly appear in *The New Yorker**

Monica Bellucci once rappelled up the side-of the Leaning Tower of Pisa using a rope made entirely of mink stoles, as part of a charity anti-fur event*

Matthew Lillard can write equally well with either hand—and his feet*

Responding to a woman's cries, Mike Myers recently wrestled a purse

snatcher to the ground—and tickled him until police arrived*

Kate Hudson and Orlando Jones are exactly the same height and weight, and share the same birthday and blood type*

The producers of *Unfaithful* have announced that, in light of recent events, they will change the nationality of Diane Lane's lover from French to Spanish in all forthcoming DVDs*

Benicio Del Toro is the spokesman for Toro rider-style lawnmowers in Korea, the company's biggest market*

Frankie Muniz eats at Planet Hollywood three times a day*

Frances McDormand is riding a 68-match unbeaten streak in thumb wrestling*

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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FILM

Chalk it up to experience



Director Samira Makhmalbaf

Blackboards explores a full slate of humanistic, poetic yet tough-minded themes

BY JOSEF BRAUN

In the transporting opening shots of Samira Makhmalbaf's *Blackboards*, we see a group of young male teachers slowly attempting to traverse an arid, orangey-red mountain landscape somewhere near the Iraqi border in Iranian Kurdistan, the film's titular objects strapped to the men's backs as they wobble awkwardly over the rocky terrain. Upon hearing the sound of an encroaching helicopter, the men huddle together and cover themselves with the blackboards, taking on the appearance of a giant, dilapidated armadillo. That Makhmalbaf, in only the first few minutes of her film, simultaneously introduces blackboards as a burden, a flimsy, insufficient tool of protection and an absurd visual icon in this seemingly incongruous desolate landscape is telling. Blackboards will serve a fascinating multitude of strange and unexpected purposes in *Blackboards*, but only with very few exceptions will they ever prove useful as tools of learning.

Much of the best Iranian cinema could be said to reinvent movies on the most basic levels. In a country where both filmmaking resources and exposure to film are extremely limited, reinvention is virtually a necessity. For Makhmalbaf, who is both one of the country's few female filmmakers and the very precocious young daughter of renowned filmmaker Mohsen Makhmalbaf (who produced, edited and co-wrote *Blackboards*), learning and resourcefulness are, appropriately enough, her movies' central themes. But where the neglected girls released into the outside world for the first time in their lives in Makhmalbaf's *The Apple* present an enthusiastic demand and desire to embrace education and a broader awareness, none of the hundreds of impoverished nomads the teachers come upon in

Blackboards are interested in the slightest in becoming literate or learning their multiplication tables.

Two of the teachers, Reeboir (Bahman Ghobadi) and Said (Said Mohamadi), part with the group, deciding that the lower of two trails will be a safer in their search for work. Their search is at first more humorous than pitiful as they walk through tiny villages calling out

REVUE FOREIGN

multiplication tables like a fruit seller calling out the names of his wares. They are completely, almost hostilely, ignored. Soon, these two split as well, Reeboir attaching himself to a group of adolescent boys who smuggle contraband back and forth across the Iraqi border, Said joining a huge party of old men in search their homeland across the Iraqi border, one of whom is accompanied by his daughter Halaleh (Behnaz Jafari, the sole woman in the film) and her small son.

IT'S AT THIS POINT that the pessimism that underlies *Blackboards* begins to reveal itself. Reeboir is surrounded by children, Said by elders; one group is too young and hard-done-by to care about education, the other too old and tired. But there's a magical moment when Reeboir tries to convince one of the boys that if he learns to read he can better himself, discover new opportunities and learn all kinds of fabulous stories. The boy, who's clearly not interested in anything that's not going to make his pack lighter or journey shorter, claims that he doesn't need to read stories because he already has "a hundred of them." And he then launches into one, describing in surprisingly vivid language a day when he and some friends hiked to the top of a cliff and captured a rabbit. The boys' friends torture the rabbit and he begs them to stop. Then, as punishment for his attempts to be humane, they refuse to share the rabbit with him after they cook it to eat. The boy seems cheerfully proud of his story and he tells it well, yet its message to us is

nonetheless disarmingly clear: to resist cruelty and hardship will reward you with nothing but an empty stomach.

With a good eye for humanistic comedy and intriguing, poetic images, Makhmalbaf makes the despair in her story pointed yet digestible. Said's blackboard is used as a stretcher, a drying rack and, most amusingly, a screen to place between Said and Halaleh while one of her father's friends presides over their impromptu marriage. Later on while the group rests, Said uses the blackboard as a screen to hide himself from his new wife from view of the others, but while they're left alone (under the assumption that consummation is about to occur), Said is in fact simply trying to teach Halaleh to read "love you" in private. Once again though, Said's efforts are in vain.

AS BOTH TEACHERS and their respective parties finally approach the Iraqi border, violence erupts and a terrifying mist begins to obscure everything. The mist keeps the identity of the armed attackers along the border ambiguous, and while some have criticized *Blackboards* for being politically "soft," I would argue that this ambiguity is really another of Makhmalbaf's greatest strengths. *Blackboards* asks questions. It's loaded with metaphor and feels like allegory, but it's entirely resistant to any pat reductions or overt morals. The degree of confusion that Makhmalbaf maintains is our way to identify with the characters and their plight—they don't really know what the hell is going on, either. But the last figure we see before the mist finally swallows her up is nonetheless able to leave us with a slight hope that somehow, the brief interaction between the two teachers and their unlikely pupils that took place in *Blackboards* might inspire a positive change sometime in the future. **B**

BLACKBOARD

Directed by Samira Makhmalbaf • Written by Samira and Mohsen Makhmalbaf
Starring Bahman Ghobadi, Said Mohamadi and Behnaz Jafari • Zeidler Hall, The Citadel • Fri-Mon, Mar 28-31 (7pm) • Metro Cinema • 425-921

he ladies vroom

Personal Velocity seeds past The Hours in its portrayal of three women's lives

JOSEF BRAUN

With the Academy Awards only days behind us, it's hard not to watch writer-director Rebecca Miller's *Personal Velocity* and not see how it bears more than a passing resemblance to Stephen Daldry's Oscar-winning and—I think—vastly overpraised *The Hours*. *The Hours*, *Personal Velocity* profiles portraits of three otherwise disparate female characters who, almost without their conscious understanding and varying degrees of comprehension from their male partners, suddenly feel a surge rising within them that lifts them up and points them in a new direction. *Personal Velocity* also has a systematic piano score by Michael Rohatyn that resembles Philip Glass's portentous music for *The Hours*, underlining the action in a similarly emotive though less invasive way. Unlike *The Hours*, though, *Personal Velocity*'s women are vital and flawed human beings—though sadly, for some reason, it's become a token sentiment that "good roles for women" have to

be chaste and noble. So in the twisted justice of the film industry, *The Hours* will go down as the important women's picture of 2002, while *Personal Velocity* never even played theatrically in Edmonton, but is now available on VHS and DVD.

Teen sex kitten turned mother of three Delia (Kyra Sedgwick) is having supper with her family. No sooner does our narrator inform us of Delia's toughness—she once smashed a chair over a the skull of a guy who tried to cop a feel in a bar—than we see her husband suddenly

REVUE VIDEO

smash Delia's skull into the kitchen table. That night, after a lifetime of routine abuse and indifference, Delia realizes she needs to take her kids and leave, though she has no particular place to go. Sedgwick's mouth looks like an angry smear, her glare keeps us at a distance, only hinting at the fear that dwells beneath her exterior. But a hint is all we need.

28-YEAR-OLD GRETA (Parker Posey) is on the verge of quitting her docile job editing cookbooks when she's suddenly presented with an opportunity to edit a new novel by a celebrated young writer. We learn how Greta's ambition was slowly drained out of her as she watched her parents divorce, her mother virtually

vanish from cancer and her marriage occupy the place once held by her goals. Miller and Posey both reveal an acute sense of the sort of hidden malaise Greta feels, a nagging emptiness that's only satiated by infidelities that continue solely because Greta's able to separate her day-to-day life from her fleeting fantasy one, keeping "the two narratives distinct in her mind."

The last story features a young woman named Paula (Fairuza Balk). The event that initially prompts Paula to examine her life's pattern is a little more dramatic than what happens to the others: she gets pregnant. But in fact, the event that makes her more conscious of her life's stasis is a strange brush with death she experiences while walking down a quiet street. While running away from everything, she picks up a boy and the exchange she shares with him provides her with a dark reflection that forces her to adopt a new level of consciousness of her actions. Balk is terrific here, never once asking for the audience's pity.

The title *Personal Velocity* is a reference to the individual pace at which everyone needs to go about making a decision that will alter their lives. In each of Miller's tales, these decisions occur in unexpected, interior ways that only the individuals and we the audience are privy to. In this sense, Miller brings



Fairuza Balk in *Personal Velocity*

us closer to the spirit of Mrs. Dalloway than Daldry's *Hours* ever did. Miller is able to capture these women's inner turmoil and reveal the enigmatic intricacies of their journeys, and she pulls it off with

fluid, unassuming grace. **D**

PERSONAL VELOCITY

Written and directed by Rebecca Miller • Starring Kyra Sedgwick, Parker Posey and Fairuza Balk • Now on video

Better than chevrah

triguing setting, beat hero distinguish neo-noir *The Burial Society*

JOSEF BRAUN

In most neo-noir movies, balding and bespectacled nebbish accountant Sheldon Kasner (Rob LaBelle) would be a fleeting side character and never take much note of. Even in the opening moments of *The Burial Society*, in which we see Sheldon being dangled from a bridge by his ankles for who knows what, you'll find yourself asking, "Hey, who are those two holding the accountant's ankles?" Sheldon has the sort of face that's so utterly plain, I can't even remember what he looks like—and I saw the movie yesterday. So the revelation that Sheldon is, in fact, *The Burial Society*'s main character works very much in the film's favor. We, like the characters Sheldon encounters, can't imagine this guy doing anything that doesn't involve a desk and a calculator. Ambiguity is essential to making any neo-noir film work, and it's precisely what writer/director

Nicholas Racz cultivates most impressively in his feature debut. Even with Sheldon's voice-over, it's hard to know exactly what the hell is going on in *The Burial Society* for much of its first half. Was Sheldon involuntarily roped into the disastrous robbery of an underground Jewish money-laundering syndicate? Or is he actually the culprit behind the whole thing, the only one who really knows what's what? The con-

REVUE CRIME

tradicting flashbacks Racz shows us certainly keep us guessing.

But the film's best mystery—at least for the gentile set—is the one that begins to be revealed quite early. Either on the run from his crooked cohorts at the Hebrew National Bank or trying to start a new life after the wake-up call of nearly being murdered, Sheldon moves to a small town where he attempts to hook up with the local chevrah kadisha, a group of grumpy old Jews who prepare Jewish corpses for burial. The chevrahs are so enigmatic and forbidding at first that you can't help but wonder just what it is that they do.

Well, we find out all about it before the rest of the narrative is

established, and it is a very interesting (and occasionally nauseating) long-term ritual. But later on you start to wonder if Racz was so taken with the novelty of a thriller based around this little-known ritual that he forgot to flesh out the rest of his story. Despite his unpredictable character, Sheldon doesn't really reveal a great deal of depth or hidden shadows and this keeps our attention focused more on the film's mechanics (and waiting for the cameos by David Paymer and Seymour Cassel) than on character. Luckily the story holds together fairly well for the most part, with some ghastly, sacrilegious body desecration to keep us compellingly repulsed.

Aesthetically, however, this Vancouver movie is no match for good noir, or even neo-noir. Not unlike many decent Canadian productions, the shooting and cutting in *The Burial Society* look a bit like TV. And, to be honest, that's probably where most of its audience will end up watching it. **D**

THE BURIAL SOCIETY

Written and directed by Nicholas Racz • Starring Rob LaBelle, Jan Rubes, Allan Rich and Bill Meilen • Zeidler Hall, The Citadel • Fri-Mon, Mar 28-31 (9pm) • Metro Cinema • 425-9212

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NEW THIS WEEK

Basic (CO, FP, L) John Travolta, Samuel L. Jackson and Connie Nielsen star in *Die Hard* director John McTiernan's thriller about a DEA agent who is called in by an old friend to investigate the mysterious disappearance of several Army Ranger cadets and their drill instructor during a basic-training exercise.

The Burial Society (M) Rob LaBelle, Jan Rubes and Allan Rich star in director Nicholas Racz's low-key comedy about a nerdy former bank manager who arrives in a small town looking to reconnect with his spiritual side, and does so by joining the community's Jewish burial society. *Zeidler Hall, The Citadel: Fri-Mon, Mar 28-31 (9pm)*

Blackboards (M) Said Mohamadi, Behnaz Jafari and Bahman Ghobadi star in *The Apple* director Samira Makhmalbaf's timely drama about an itinerant teacher in Iran's Kurdistan region who tries, with great difficulty, to convince a group of teenage smugglers of the value of learning to read and write. In Kurdish with English subtitles. *Zeidler Hall, The Citadel: Fri-Mon, Mar 28-31 (7pm)*

The Core (CO, FP, L) Aaron Eckhart, Hilary Swank, Bruce Greenwood and Richard Jenkins star in *Entrapment* director Jon Amiel's disaster epic about an elite squad of NASA "terranauts" who must travel to the centre of the globe and save the world when an experimental weapons test changes the temperature of the earth's core, potentially stopping the planet from revolving.

Head of State (CO, FP) Chris Rock (who also directed and co-wrote the script), Bernie Mac and Tamala Jones star in this comedy about an outspoken black alderman who is unexpectedly called upon to run for U.S. president when the existing Democratic candidate drops dead in the middle of the campaign.

The Short Films of Ruba Nadda (M) A selection of vignette-like short films by the independent Ontario filmmaker, combining a subdued black-and-white aesthetic with a youthful energy. *Zeidler Hall, The Citadel: Thu, Mar 27 (7pm)*

FIRST-RUN MOVIES

About Schmidt (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Adaptation (FP) Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a neurotic Hollywood screenwriter facing writer's block and sexual frustration as he struggles to adapt Susan Orlean's book *The Orchid Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

Agent Cody Banks (CO, FP) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kidpic about a teenaged boy who, unbeknownst to his parents

or classmates, lives a secret life as a highly trained special agent for the United States government.

Boat Trip (CO) Cuba Gooding Jr., Horatio Sanz and Vivica A. Fox star in director Mort Nathan's sex farce about two straight friends who get caught in a web of sexual confusion when they accidentally book a vacation on an all-gay cruise ship.

Bowling for Columbine (CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Bringing Down the House (CO, FP) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriends in an Internet chatroom, believing her to be a white lawyer.

Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Cradle 2 the Grave (CO) DMX, Jet Li, Gabrielle Union and Tom Arnold star in *Exit Wounds* director Andrzej Bartkowiak's action thriller about a gangster who is forced to team up with a Taiwanese intelligence agent to meet the ransom demands of an international criminal who has kidnapped his daughter.

The Crime of Father Amaro (P) Gael Garcia Bernal, Ana Claudia Talancón and Sancho Gracia star in director Carlos Carrera's controversial Oscar-nominated film about a young Catholic priest at a corruption-ridden Mexican church whose pregnant teenaged girlfriend begs for his aid in securing an abortion. In Spanish with English subtitles.

Daredevil (CO) Ben Affleck, Jennifer Garner, Michael Clarke Duncan and Colin Farrell star in *Simon Birch* writer/director Mark Steven Johnson's big-screen version of the Marvel comic book about a blind attorney who uses his superhuman sensitivity to his surroundings to fight criminals in New York's Hell's Kitchen.

Dreamcatcher (CO, FP, L) Thomas Jane, Morgan Freeman, Jason Lee and Timothy Olyphant star in *The Big Chill* director Lawrence Kasdan's adaptation of Stephen King's novel about four friends, linked since childhood by a strange telepathic bond, who must face off in the Maine woods against alien invaders with the power to possess the bodies of humans.

Gangs of New York (CO) Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *GoodFellas* director Martin Scorsese's violent historical epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gangleader who vows revenge on his father's murderer.

The Guru (CO) Jimi Mistry, Heather Graham and Marisa Tomei star in *Party Girl* director Daisy von Scherler Mayer's comedy about a stony-eyed Indian who comes to America with hopes of becoming a movie star but instead stumbles into a lucrative side career as a philosophy-spouting

spiritual advisor to the social elite.

The Hours (CO, FP, P) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

The Hunted (CO, FP) Tommy Lee Jones, Benicio Del Toro and Connie Nielsen star in *The French Connection* director William Friedkin's action picture about an FBI tracker on the trail of an elusive sniper who has been roaming the Oregon forests and picking off deer hunters for the sheer sport of it.

The Jungle Book 2 (CO, FP, L) The voices of John Goodman and Haley Joel Osment are featured in this animated sequel to the 1967 Disney cartoon version of Rudyard Kipling's novel about the jungle boy Mowgli and his fun-loving friend Baloo the bear.

Kangaroo Jack (CO, FP) Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

The Life of David Gale (CO, L) Kevin Spacey, Laura Linney and Kate Winslet star in *Mississippi Burning* director Alan Parker's political thriller about a reporter who begins to suspect that a famous anti-death-penalty advocate, who has been sent to Death Row himself for the rape and murder of a fellow activist, may in fact be the innocent victim of a massive conspiracy.

The Lord of the Rings: The Two Towers (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

Old School (CO, FP) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

The Pianist (CO, FP, GA) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

Piglet's Big Movie (CO, FP, L) The voices of John Fiedler and Jim Cummings are featured in this Disney animated feature, inspired by the *Winnie the Pooh* books by A.A. Milne, in which the tiniest inhabitant of the Hundred Acre Wood

must overcome his natural timidity in order to save his friends from danger.

Poolhall Junkies (CO) Mars Callahan (who also co-wrote and directed), Alison Eastwood, Chazz Palminteri and Christopher Walken star in this Tarantinoesque crime drama about a cocky young pool shark who attempts to go straight but is drawn back into the poolhall when his kid brother falls in with a gang of criminals.

The Quiet American (CO) Michael Caine, Brendan Fraser and Do Hai Yen star in *Rabbit-Proof Fence* director Phillip Noyce's film version of Graham Greene's prescient novel about a dissolute British journalist in 1952 Vietnam and his at once friendly and distrustful relationship with a likable young American CIA agent.

Shanghai Knights (CO) Jackie Chan, Owen Wilson, Donnie Yen and Fann Wong star in *Clay Pigeons* director David Dobkin's sequel to the 2000 action/comedy *Shanghai Noon*, in which martial-arts expert Chon Wang and his ne'er-do-well buddy Roy O'Bannon travel to London to track down the murderer of Chon's father.

Spider (CO) Ralph Fiennes, Miranda Richardson and Gabriel Byrne star in *Crash* director David Cronenberg's haunting psychological thriller about a man trying to make sense of his life and his relationship with his parents after being released into a halfway house after spending most of his life in a mental institution. Based on the novel by Patrick McGrath.

Spirited Away (CO) The voices of Daveigh Chase, David Ogden Stiers and Lauren Holly are featured in Hayao Miyazaki's animated feature about a young girl who must fend for herself among a bizarre assortment of magical spirits when she gets separated from

her parents during a car trip and wanders into a surreal alternate universe.

Talk to Her (P) Javier Cámara, Darío Grandinetti, Rosario Flores and Leonor Watling star in *All About My Mother* writer/director Pedro Almodóvar's strangely moving comedy/drama about the unlikely friendship that develops between a journalist in love with a comatose bullfighter and a male nurse in love with a comatose dancer. In Spanish with English subtitles.

Tears of the Sun (CO, FP) Bruce Willis, Monica Bellucci and Tom Skerritt star in *Training Day* director Antoine Fuqua's action/adventure about a veteran Navy SEAL who finds himself torn between duty and honour on an assignment to rescue an American aid worker operating a medical mission in war-torn Nigeria.

View From the Top (CO, FP) Gwyneth Paltrow, Christina Applegate, Candice Bergen and Mike Myers star in *Bossa Nova* director Bruno Barreto's comedy about a plucky small-town gal's struggle to realize her dream of seeing the world by graduating from stewardess school and becoming flight attendant.

LEGEND

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EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
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P: Princess Theatre, 433-0728

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The Life of David Gale	14A	Daily 9:00	
Dream Catcher	18A	Daily 6:45, 9:20	
Jungle Book 2	G		Spring Break Matinee 1:30, 3:30
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GARNEAU

8712-109 St. 433-0728

THE PIANIST 14A
Mature themes, disturbing scenes.
Fri 6:50 9:30 Sat Sun 2:00

PRINCESS

10337-82 Ave. 433-0728

THE HOURS PG
Mature themes.
Fri 7:10 9:20 Sat Sun 1:00

THE CRIME OF FATHER AMARO 14A
Mature themes.
Fri 7:00 9:30 Sat Sun 2:00

TALK TO HER 18A
Sexual content.
Sat Sun 3:30

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9828-101A Ave,
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BLACKBOARDS STC
Fri Sat Sun Mon 7:00

THE BURIAL SOCIETY STC
Fri Sat Sun Mon 9:00

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THE CORE PG
Not suitable for younger children.
Daily 1:10 3:30 7:10 9:25

PIGLET'S BIG MOVIE G
Daily 1:00 3:00 7:00

THE LIFE OF DAVID GALE 14A
Sexual content, mature themes. Daily 9:00

DREAMCATCHER 18A
Gruesome scenes.
Daily 6:45 9:20

JUNGLE BOOK 2 G
1:30 3:20

BASIC 14A
Coarse language, violent scenes.
Daily 1:20 3:30 7:20 9:15

WETASKIWIN CINEMAS

(1) 780-352-3922

AGENT CODY BANKS PG
Daily 7:00 9:15 Sat Sun 1:00 3:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert. 458-9822.

THE CORE PG
Not suitable for younger children.
12:30 3:00 6:30 9:20

DREAMCATCHER 18A
Gruesome scenes.
11:15 2:10 6:15 9:10

THE JUNGLE BOOK 2 G
11:00 1:45 3:45

THE HUNTED 18A
Brutal violence throughout.
1:00 3:10 7:30 9:30

TEARS OF THE SUN 14A
Graphic war violence.
4:00 9:00

PIGLET'S BIG MOVIE G
11:30 2:00 7:00

HEAD OF STATE PG
Coarse language.
11:45 2:30 4:15 7:15 9:15

CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

BASIC 14A
Coarse language, violent scenes.
Fri 12:40 2:50 5:00 7:10 9:40

HEAD OF STATE PG
Coarse language.
Daily 12:50 3:00 5:10 7:20 10:00

DREAMCATCHER 18A
Gruesome scenes.
THX Daily 12:30 3:30 6:30 9:30

POOLHALL JUNKIES 14A
Coarse language throughout.
Daily 1:00 3:10 7:40

VIEW FROM THE TOP PG
Daily 1:40 4:30 6:40 9:00

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable
for younger children.
Daily 1:30 4:20 7:00 9:20

OLD SCHOOL
Crude sexual content.
Daily 1:50 4:10 7:30 10:10

SPIDER
Sexual content.
Daily 5:20 10:15

CHICAGO
Daily 1:20 4:00 6:50 9:50

TEARS OF THE SUN 14A
Graphic war violence. Daily 1:10 3:50 6:35 9:10

WEST MALL 8

8882-170 St. 444-1829

BOAT TRIP
Crude sexual content. Fri Mon-Thu 7:20
Sat-Sun 2:00 4:45 7:20

KANGAROO JACK PG
Suggestive language.
Sat-Sun 1:30 4:10

ABOUT SCHMIDT 14A
Fri Mon-Thu 6:40 9:20
Sat-Sun 1:20 3:50 6:40 9:20

BOWLING FOR COLUMBINE 14A
Fri Mon-Thu 7:10 9:45
Sat-Sun 1:25 4:00 7:10 9:45

THE PIANIST 14A
Violence, disturbing scenes.
Fri Mon-Thu 7:50
Sat-Sun 1:10 4:40 7:50

GANGS OF NEW YORK 14A
Brutal violence throughout.
Fri Mon-Thu 8:00
Sat-Sun 1:00 4:30 8:00

CHICAGO 14A
Fri Mon-Thu 7:00 9:30
Sat-Sun 1:40 4:20 7:00 9:30

THE GURU 14A
Sexual content, coarse language.
Daily 7:30 9:40

CRADLE 2 THE GRAVE 14A
Coarse language, violence throughout.
Daily 9:50

DAREDEVIL 14A
Violent scenes. Fri Mon-Thu 6:50
Sat-Sun 1:15 3:40 6:50

SHANGHAI KNIGHTS PG
Daily 9:10

CLAREVIEW

4211-139 Ave. 472-7600

THE CORE PG
Not suitable for younger children.
Daily 1:20 4:10 7:05 9:55

HEAD OF STATE PG
Coarse language.
Daily 1:10 3:15 5:30 7:50 10:10

BASIC 14A
Coarse language, violent scenes.
Daily 2:10 4:40 7:40 9:50

DREAMCATCHER 18A
Gruesome scenes.
Fri Sun-Thu 1:00 4:00 7:00 10:00
Sat 1:00 4:00 10:00

AGENT CODY BANKS PG
Daily 1:50 4:45 7:20 9:35

PIGLET'S BIG MOVIE G
Daily 1:30 3:20 5:15 7:15

BOAT TRIP 18A
Crude sexual content.
Daily 9:20

VIEW FROM THE TOP PG
Daily 2:20 5:00 7:45 9:45

THE HUNTED 18A
Brutal violence throughout.
Daily 2:30 4:50 7:25 9:40

OLD SCHOOL 14A
Crude sexual content.
Daily 10:15

TEARS OF THE SUN 14A
Graphic war violence.
Daily 1:40 4:30 7:30

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable
for younger children.
Daily 2:00 4:25 7:10 9:30

WHAT A GIRL WANTS PG
Sat 7:00

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

BOAT TRIP 18A
Crude sexual content.
Fri-Tue 2:10 4:45 7:30 10:20
Wed-Thu 2:10 10:20

AGENT CODY BANKS PG
THX Daily 12:30 3:00 5:30 7:50 10:10

THE QUIET AMERICAN PG
Daily 1:30 4:00 6:40 9:10

TEARS OF THE SUN PG
Graphic war violence.
Daily 1:10 4:10 7:00 9:50

BRINGING DOWN THE HOUSE PG

18A
Suggestive language, not suitable
for younger children.
Daily 1:40 4:20 7:10 9:45

14A
CRADLE 2 THE GRAVE
Coarse language, violence throughout.
Daily 10:45

14A
CHICAGO
THX Daily 1:20 3:50 6:50 9:30

14A
ABOUT SCHMIDT
Daily 1:50 4:50 8:00

**THE LORD OF THE RINGS:
THE TWO TOWERS** 14A
Violent scenes, frightening scenes.
Daily 12:40 4:40 8:40

GANGS OF NEW YORK PG
Brutal violence throughout.
Daily 1:45 5:15 8:45

SHANGHAI KNIGHTS PG
Daily 7:20 10:00

14A
OLD SCHOOL
Crude sexual content.
Daily 2:15 5:20 7:45 10:45

14A
DAREDEVIL
Violent scenes. Daily 2:30 5:10 7:40 10:15

14A
THE JUNGLE BOOK 2 G
Daily 12:35 2:45 5:00

SPIRITED AWAY PG
May frighten younger children.
Daily 12:50 3:45 7:05 9:55

BASIC 14A
Coarse language, violent scenes.
Daily 1:00 3:30 5:50 8:15 10:40
THX Daily 2:00 4:30 7:15 9:40

14A
HEAD OF STATE PG
Coarse language.
THX Daily 12:45 3:15 5:40 8:10 10:30

WEST MALL 6

8882-170 St. 444-1331

14A
JUST MARRIED PG
Suggestive content, not recommended for younger
children.
Fri Mon-Thu 7:15 9:30
Sat-Sun 2:00 5:00 7:15 9:30

CATCH ME IF YOU CAN PG
Not suitable for younger children.
Fri Mon-Thu 7:00 9:45
Sat-Sun 1:30 4:15 7:00 9:45

THE HOT CHICK 14A
Daily 9:00

PG
TWO WEEKS NOTICE
Fri Mon-Thu 7:30 10:00
Sat-Sun 1:45 4:00 7:30 10:00

PG
**HARRY POTTER AND
THE CHAMBER OF SECRETS**
Frightening scenes. Fri Mon-Thu 7:45
Sat Sun 1:15 4:30 7:45

14A
DIE ANOTHER DAY
Violent scenes. Fri Mon-Thu 6:30 9:15
Sat-Sun 1:00 3:45 6:30 9:15

18A
THE WILD THORNBERRYS MOVIE G
Fri Mon-Thu 6:45 Sat Sun 2:15 4:45 6:45

VILLAGE TREE

1 Gervais Rd. St. Albert. 459-1212

PG
AGENT CODY BANKS
Fri 7:00 9:30
Sat Sun 1:30 4:15 7:00 9:30
Mon-Thu 7:00

18A
HOW TO LOSE A GUY IN 10 DAYS. PG
Suggestive language.
Fri 7:00 9:35
Sat Sun 1:45 4:15 7:00 9:35 Mon-Thu 7

PG
THE LIFE OF DAVID GALE
Sexual content, mature themes. Fri 6:45 9:25
Sat-Sun 1:00 3:45 6:45 9:25 Mon-Thu 6:45

14A
ABOUT SCHMIDT
Fri 6:45 9:20 Sat Sun 1:15 4:00 6:45 9:20
Mon-Thu 6:45

14A
OLD SCHOOL
Crude sexual content. Fri 7:30 10:00
Sat-Sun 1:45 4:45 7:30 10:00 Mon-Thu 7:30

PG
**THE LORD OF THE RINGS:
THE TWO TOWERS**
Violent scenes, frightening scenes. Fri 8:45
Sat Sun 1:00 4:45 8:45 Mon-Thu 6:20

G
THE HOURS
Mature themes. Fri 6:30 9:00
Sat Sun 1:15 4:00 6:30 9:00 Mon-Thu 6:30

PG
BRINGING DOWN THE HOUSE
Suggestive language, not
suitable for younger children.
Fri 7:15 9:45 Sat-Sun 1:30 4:30 7:15 9:45
Mon-Thu 7:15

18A
VIEW FROM THE TOP PG
Fri 7:15 9:30
Sat Sun 1:45 3:45 7:15 9:30
Mon-Thu 7:15

14A
KANGAROO JACK
Suggestive language.
Fri 6:30 8:45
Sat-Sun 1:00 4:00 6:30 8:45 Mon-Thu 6:30

14A
BASIC

Coarse language, violent scenes. Fri 7:30 10:00
Sat Sun 2:00 4:30 7:30 10:00
Mon-Thu 7:30

14A
CHICAGO
Fri 6:45 9:40 Sat-Sun 1:30 4:00 6:45 9:40
Mon-Thu 6:45

GALAXY CINEMAS @ SHERWOOD PARK

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PG
AGENT CODY BANKS
Daily 1:30 4:00 6:50 9:10

14A
THE HUNTED 18A
Brutal violence throughout.
Daily 1:10 4:10 7:25 9:50

PG
TEARS OF THE SUN
Graphic war violence. Daily 3:50 6:45 9:30

PG
BRINGING DOWN THE HOUSE
Suggestive language, not suitable
for younger children.
Daily 12:50 3:45 7:15 9:45

18A
THE JUNGLE BOOK 2 G
Daily 12:00 2:00

14A
CHICAGO
Daily 12:40 3:40 6:20 8:50

G
DREAMCATCHER 18A
Gruesome scenes. Daily 12:20 3:20 6:30 9:35

PG
PIGLET'S BIG MOVIE G
Daily 12:15 2:30 4:30 7:00

14A
VIEW FROM THE TOP PG
Daily 1:00 3:10 7:20 9:20

PG
OLD SCHOOL
Crude sexual content. Daily 9:00

PG
THE CORE
Not suitable for younger children.
Daily 12:30 3:30 6:40 9:40

18A
BASIC
Coarse language, violent scenes.
Daily 1:20 3:50 7:10 9:25

FAMOUS PLAYERS

GATEWAY 8

29 Ave. Calgary Trail. 436-6977

14A
AGENT CODY BANKS
Coarse language, suggestive scenes.
9:20

PG
HOW TO LOSE A GUY IN 10 DAYS
Suggestive language.
1:10 3:30 6:50 9:15

PG
KANGAROO JACK
Suggestive language.
Sat Sun 1:30

14A
THE HOURS
Mature theme.
1:20 3:50 6:55 9:30

G
THE PIANIST
Violence, disturbing scenes.
1:15 4:20 7:45

18A
THE HUNTED
Brutal violence throughout.
1:45 4:10 7:30 9:50

PG
PIGLET'S BIG MOVIE
12:45 2:45 4:45 7:10

PG
DREAMCATCHER
Gruesome scenes.
Fri Sun Mon Tue Wed Thu 3:40 6:45 9:45
Sat 3:40 9:45

PG
VIEW FROM THE TOP
2:00 4:30 7:20 9:40

18A
THE CORE
Not suitable for younger children.
1:00 4:00 7:00 10:00

G
WHAT A GIRL WANTS
Sneak preview.
Sat 7:00

PARAMOUNT THEATRE

10233 Jasper Ave. 428-1307

14A
THE CORE
Not suitable for younger children.
1:15 4:00 7:00 9:50

PG
SILVERCITY WEST EDMONTON MALL

WEM. 8882-170 St. 444-2400

PG
AGENT CODY BANKS
1:35 4:25 7:10 9:40

PG
BRINGING DOWN THE HOUSE
Suggestive language, not suitable
for younger children. 1:20 4:15 6:50 9:30

PG
HOW TO LOSE A GUY IN 10 DAYS
Suggestive language.
Fri Sat Sun Mon Tue Thu 1:10 1:50 6:40 9:25
Wed 1:10 3:50 9:25

PG
OLD SCHOOL
Crude sexual content.
Fri Sat Mon Tue Thu 2:00 5:00 7:40 9:55
Sun 2:00 7:40 9:55 Wed 5:00 7:40 9:55

14A
TEARS OF THE SUN
Graphic war violence. 3:30 6:45 9:45

THE HUNTED 18A
Brutal violence throughout.
Fri Sat Mon Tue 7:10 1:10 4:10 7:10 10:10
Fri 1:10 4:20 10:10

G
THE JUNGLE BOOK 2
1:25

14A
**THE LORD OF THE RINGS:
THE TWO TOWERS**
Violence, frightening scenes. 1:00 5:45 9:30

PG
VIEW FROM THE TOP
Fri Sat Mon Tue Wed Thu 1:50 4:10 7:20 9:30
Sun 1:50 4:10 9:30

G
PIGLET'S BIG MOVIE
1:30 3:40 5:30 7:25

18A
DREAMCATCHER
Gruesome scenes.
Fri Sun Mon Tue Wed Thu 1:05 4:05 7:05 10:05
Sat 1:05 4:05 10:05

18A
BASIC
Coarse language, violent scenes.
1:15 3:55 7:30 10:10

Roger Dodger: death of a ladies' man

Campbell Scott strikes out with women, succeeds with audiences in sly comedy

By JOSEF BRAUN

The opening scene of *Roger Dodger* reveals a group of co-workers talking wittily in a café, while director Dylan Kidd's camera cuts at a dizzying pace from speaker to speaker in a series of tight close-ups, the absence of wide or two-shots emphasizing that this is chatter, fits of amusing, perhaps even rehearsed individual proclamations, not real

conversation. The speakers are playing a male game in which everyone tacitly understands the rules. Leading the game, at least on this particular day, is Roger (Campbell Scott), who argues that men must cultivate their "utilities" (such as jar-opening, VCR-programming and sense of direction) or else risk becoming completely

REVUE VIDEO

irrelevant as natural selection takes its toll and women inevitably emerge as the superior race.

With a light, almost ironic touch, Roger tells his male cohorts that, when it comes right down to it, women dominate his existence and he will succeed in his self-designed

role of ladies' man because he's mastered the art of winning them. But the way he dances around the subject in this forum is the most charming and subtle side we'll ever see of Roger. For the remainder of the film, we'll watch as Roger coaches his impressionable 16-year-old nephew Nick (Jesse Eisenberg, a cute, curly-haired kid with Ben Stiller posture) on the art of picking up chicks and getting action. Nick's eagerness for tips allows Roger to assume a position of authority, but it soon becomes clear that Roger is really just a slick, manicured version of a 16-year-old himself. When he gets the brush-off from his attractive older boss (a breezy, deliciously assertive Isabella Rossellini), he embarrassingly pleads with her that he's "her boy."

ROGER'S FLATTERY of the female sex in that first scene is a bit misleading. His favourite tactic for getting laid is actually identical to the ploy he utilizes in his role as an advertising copywriter: make women feel like shit, like they're lacking something, and then tell them exactly what it is that they lack (i.e., Roger as their "boy"). Roger and Nick spend one very funny night on the town trying to cure Nick of his virginity, with Roger vigourously

drilling Nick like a prize-fighter even as he strikes out with every woman he meets. The juxtaposition of Roger and Nick is extremely entertaining—the sight of a baby-faced teen like Nick trying to woo sophisticated yuppies in a very upscale Manhattan bar seems even more comically absurd when it's contrasted with Nick's determination and *faux* sincerity.

Eisenberg never overdoes his cuteness, and Scott, with his unpredictable, only slightly goofy gestures, does a terrific job of making Roger watchable without trying to make us like him. (And I like the way Scott does this thing where he asks a question, waits a beat, and then makes a questioning facial expression with the tilt of his head.) Likewise, writer/director Dylan Kidd keeps things fast, funny, tense and altogether ambiguous in terms of what this story is all about. *Roger Dodger* is simultaneously ballsy and emasculating. It seems unlikely that cynical Roger, who is clearly sinking into some kind of midlife crisis, will simply pass his "art" onto sensitive



Campbell Scott and Jesse Eisenberg in *Roger Dodger*

young Nick, yet the film's ending suggests that might be just what happens. All in all, it's a very interesting, coolly handled feature debut for Kidd, the kind that will spark some spirited conversations afterward, and one which will hopefully alert distributors to push his next film a little harder, since *Roger Dodger* never screened in Edmonton and is only now available on VHS and DVD. **D**

ROGER DODGER

Written and directed by Dylan Kidd • Starring Campbell Scott and Jesse Eisenberg • Now on video

Alien colonoscopy

Spacemen invade a childhood reunion (and people's rectums) in *Dreamcatcher*

By JOSEF BRAUN

One of the things I like about Stephen King novels, something that usually remains intact when they're (inevitably) translated to the screen, is the refreshing relative normalcy of the people he writes about. King's characters inhabit the milieu King knows best: they live in small towns, vote Republican, have habitual dumb sayings, drive shitty cars, buy their clothes at WalMart, get bad haircuts and, rarest of all, they actually still use payphones. Never one to let an opportunity for scatological humour slip by, King also lets his characters defecate, urinate and emit gas from all the usual orifices. There's a few good reasons why so many King novels involve children, but I'm willing to bet that a key one is because kids know that a good fart is damn funny.

King once wrote that, despite the fact that most of his work is in the horror genre, when he first conceives an idea for a novel, he'll tell it to his family and they'll all start laughing. Well, I hope they had a roaring guffaw when

he told them about *Dreamcatcher*, because the story is so impossibly cluttered with subplots and enough B-movie sci-fi/horror conventions that it seems like pure camp. *Dreamcatcher* opens with a creepy cabin in the woods during a blizzard and swiftly goes on to include a crudely rendered magical idiot savant, a group of friends with a variety of psychic powers (no accompanying capes or bodysuits, unfortunately), a Borgesian "memory warehouse," John Wayne's gun, tape-worm-like aliens (openly lifted from *Alien*—they're even called "Ripleys")

REVUE HORROR

who fly out of your ass, and an *X-Files* season-ending, absurdly elaborate government UFO cover-up scandal headed by a military hero who's "gone mad from fighting aliens so long." (The fact that this character is named Colonel Kurtz is an early indication of his mental state.) And what sampler from the swamp of generic New Age mysticism would be complete without some incredibly vague reference to Native American dreamcatchers? The combined fantastical elements of *X-Men* are less convoluted.

KING'S FONDNESS for scatological humour takes on mythic proportions in *Dreamcatcher*. When the aliens inhabit your body, you get this wicked gas attack. Your belly bloats

up like a beach ball, you get this ugly rash of your face and then explosive burps and bloody farts careen out of your body like you just feasted on roadkill or drank a case of stale beer (whoops, that's another King story). Director Lawrence Kasdan may have been attracted to *Dreamcatcher* for its *Big Chill*-like reunion of childhood pals who share a weird supernatural secret, otherwise normal guys haunted by a strange collective past. But, try as he might, Kasdan can't avoid dramatizing the distracting body horror/humour any more easily than he can the fact that this reunion becomes completely overshadowed by, I don't know... how about the massive alien invasion taking place?

I haven't read *Dreamcatcher*, but its narrative is so ridiculous that it's got to be funnier than this movie. Kasdan and co-scripter William Goldman seem to have no idea what to do with the material. Condensing it would have been a good start, though, instead of trying to cram 600-plus pages into a two-hour movie until it's completely incomprehensible. Other than that, their only hope would have been to get the joke. I'll bet King's laughing right now, bankbook in hand. **D**

DREAMCATCHER

Directed by Lawrence Kasdan • Written by William Goldman and Lawrence Kasdan • Starring Damian Lewis, Morgan Freeman and Jason Lee • Now playing

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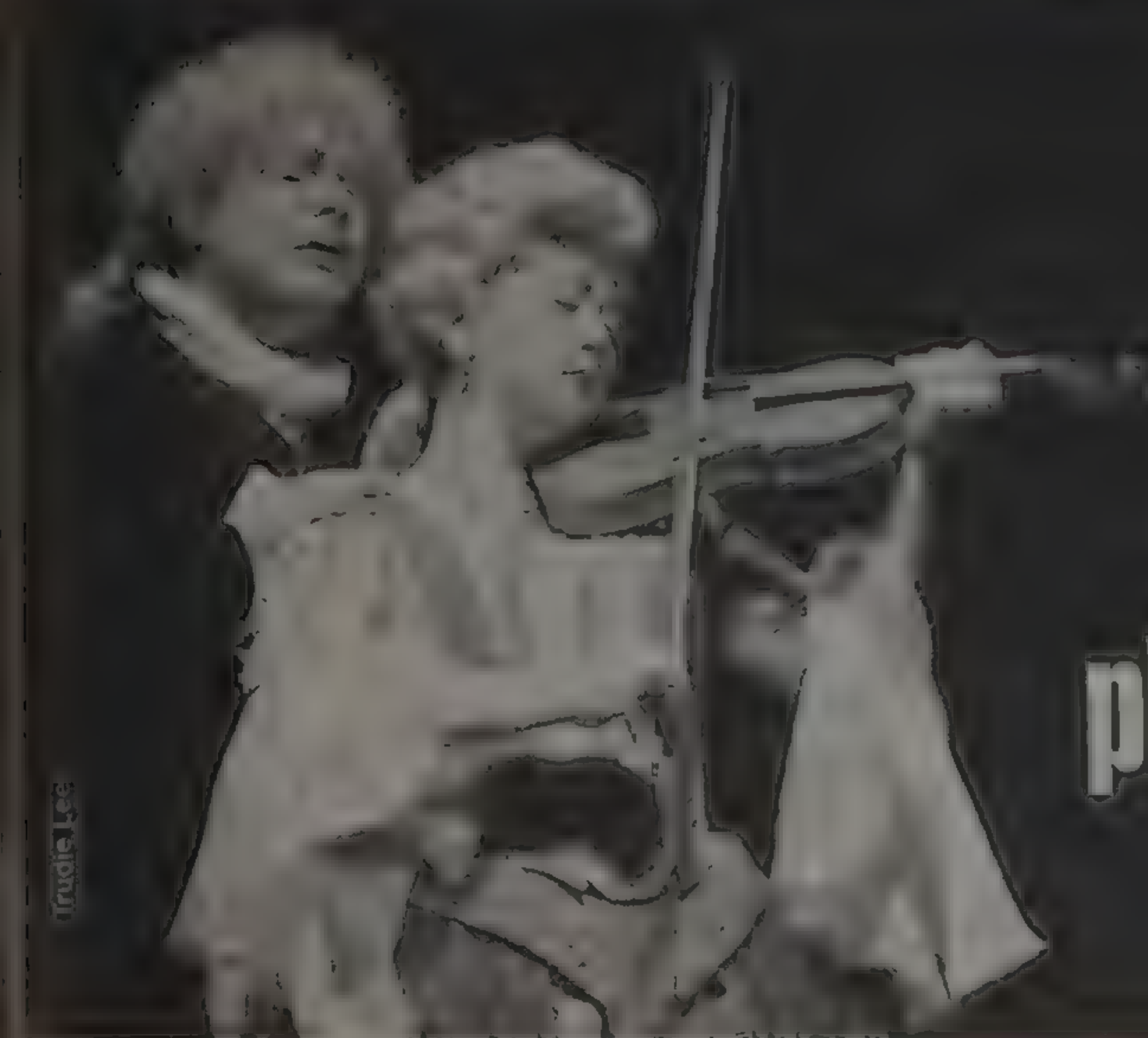
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Virtuoso playwriting

Mieke Ouchi plays both ends against the fiddle in *The Red Priest*

By PAUL MATWYCHUK

In *The Red Priest (Eight Ways to Say Goodbye)*, actor/playwright Mieke Ouchi plays a French aristocrat in 1740 who is faced with a seemingly impossible task. Although she has no real desire to take up an instrument, her abusive husband has made a bet with King Louis XV that, in six weeks' time, the great composer and virtuoso musician Antonio Vivaldi can teach his wife to play the violin skillfully enough to perform a concert before the court. In real life, Ouchi found herself in a similar situation: having to pick up a violin for the first time in 15 years and relearn it in time for the premiere of her new play, which concludes with a performance of the third movement of Vivaldi's Violin Concerto in A minor. (Ouchi's script includes one of the most intimidating stage directions ever written: "She plays," it reads. "It is glorious.")

"Playing the violin at the end of a two-hander," she says, "is like running a marathon and then doing a sprint right after. You think to yourself, 'Whose idea was this?' It works for the piece, but it's a real challenge for a performer. I started playing the violin when I was about three and a half. I was one of those little Suzuki violin kids, knock-kneed in my little kilt, sawing away with the bow. I played until I was about 16 or 17 and then I gave up. I was pretty mediocre, though. I really hated the violin."

At least, Ouchi had more than six weeks to perfect her technique. The first incarnation of *The Red Priest* appeared way back in 1999 as part of Catalyst Theatre's production *Twelve*, in which a dozen local artists were asked to create a short theatrical piece based on a number from one to twelve. Ouchi, who had been assigned

the number eight, had been reading a lot of gardening books at the time and was instantly reminded of an 18th-century French formal garden when she saw the set Brett Gerecke had designed for the evening. She created a monologue set in that era and used the music of Vivaldi—with its lyrical one-two-three-four, five-six-seven-eight rhythms—to accompany it.

As luck would have it, actor/director Ron Jenkins was #9—and when he became artistic director of Workshop West, he encouraged her to develop her piece into a full-length play. Jenkins's instincts were right on the money. The piece (now a two-hander

PREVIEW THEATRE

featuring Ouchi and Ashley Wright as Vivaldi) was performed to great acclaim in February at ATP's PlayRites festival in Calgary; it'll be published next year by Playwrights Canada and Ouchi, Jenkins and Wright will travel to Toronto next season to perform the play for Tarragon Theatre. "The role of the artist hasn't changed much," says Ouchi, musing on this flurry of travel, grant-writing and deal-making. "I found a collection of letters Vivaldi wrote to his patrons and the level of ass-kissing is really quite unbelievable. That's part of what intrigued me about him—I thought it would be very relevant to contemporary artists. I mean, we're still fundraising all the time! Ron and I were laughing when we were in Calgary—the theatre has a very corporate audience and there are these pre-show chats where they come out and thank all their sponsors. And it just seemed so ironic to then come out and do this play which kind of explores that whole relationship between the patron and the artist."

THE RED PRIEST MAKES abundant use of Vivaldi's music—indeed, Ouchi put a lot of painstaking work into timing and structuring the monologues so that they would mesh precisely with specific compositions. But its

portrait of Vivaldi himself is less than an idealized one. The story takes place a year before Vivaldi's death, a time when the flamboyant violin virtuoso with the flaming red hair that gave him his nickname has been replaced by a bitter, dissolute alcoholic who is just scraping by, devoting all of his time on the unrewarding work of writing commissioned concertos to please his patrons. Indeed, when he died, Vivaldi's work would fade into obscurity for a couple of centuries before Bach scholars championed it again in the 1930s. Wright, who has been involved with the show since 2001 (when an early version was performed at the first edition of Workshop West's Kaboom! festival), was Ouchi's first choice for the role.

"I wanted someone," she says, "who could perform these ranting monologues I'd written with as much conviction as I could. It's a dense, challenging play, but he's so wonderful with dense language and I think that joy he takes comes across to an audience. He's also very musical—he sings and reads music—so that helps enormously as well."

And as an added bonus, Ouchi's parents finally get to see her play the violin in front of a paying audience. "My mother and I had a talk recently," Ouchi says, "and she was very apologetic and saying, 'I'm sorry I made you play for so long.' But I said it was actually all right. The violin has given me so much—it's given me this play, it's given me this film [a documentary about child musical prodigies] I've been working on. And through working on this show, I definitely appreciate the instrument a lot more." She pauses thoughtfully, then adds, "But I still don't like practising." ☺

THE RED PRIEST (EIGHT WAYS TO SAY GOODBYE)

Directed by Ron Jenkins • Written by Mieke Ouchi • Starring Mieke Ouchi and Ashley Wright • Kaasa Theatre (Jubilee Auditorium) • Mar 28-Apr 6 • 477-5955/420-1757



Carolyn Hetherington and Jan Alexandra Smith in *Homeward Bound*

Stuck in the middle class with you

Homeward Bound captures the discreet charm of the bourgeoisie

By PAUL MATWYCHUK

The song "You Belong to Me" introduces both acts of the Citadel's new production of Elliott Hayes's comedy *Homeward Bound*, and in the context of this script, that title takes on an unusually sinister dimension.

No matter how old you get, director Tom Wood seems to be saying, no matter what kind of a life, a career, a marriage you build for yourself, no matter how far away you move from the house you grew up in, you will always belong to your family and their value system. (Even the play's title conjures up the image of someone held hostage and tied up with rope.) In the play, the two now-grown Beacham children, Nick and Norris, continue to snap at each other like eight-year-olds, hilariously oversensitive to the tiniest flicker of parental favouritism, trading snippy insults that are obviously the continuation of several decades' worth of bickering. When Bonnie, Norris's mother, refers to the incident 20 years ago when Norris ruined the insulation in the refrigerator while trying to defrost it, the contorted expression of agony that Norris assumes over being reminded yet again of this bit of ancient history is like something out of *Nosferatu*.

Norris has a long speech near the end of the play where she finally lets loose a wail of frustration over her middle-class life, the job she hates and the husband who no longer loves her. But you sense that the bonds of middle-class-ness are much too strong for

Norris to ever be free of them. "We are the middle class," Bonnie tells Nick. "I know you're homosexual... but you're a middle-class homosexual, which means you're middle-class first, and then a homosexual." She then quickly appends a quintessentially middle-class afterthought: "Gay," she says. "Sorry. Gay." Even Terry Gunvordahl's marvelous set is a quintessential expression of middle-class values: the impeccably vacuumed wall-to-wall carpet; the enormous cluster of family photographs on the far wall; the tall,

handsome wooden bookcases filled with hardcover copies of best-selling novels; the faux-brick fireplace with the electric log "burning" in the hearth and the cheap oil painting hanging on the flue.

PROBABLY A LOT OF Citadel patrons belong to the same middle-class world Hayes satirizes in *Homeward Bound*—I overheard several audience members murmuring approvingly about how beautiful the set was—but I don't think any of them felt all that stung by this production when it was over (Come to think of it, the show got a standing ovation.) I think that's because Hayes presents the Beachams' middle-class foibles affectionately rather than mockingly. This isn't one of those plays that sets out to expose the hypocrisies of suburbia, to blame the parents for their screwed-up children or score cheap laughs off their cluelessness about anything outside their sheltered, white-bread existence. Even when Bonnie puts her foot in her mouth by telling Nick's male lover Guy, "Nick's going to fill you in, I guess," the moment is funny not because Bonnie's made a Freudian slip but because she's so genuinely well-meaning, and she has no way of telling Guy that even though it sound-

SEE NEXT PAGE

"Everybody has skin"

Artist Andrea Curtis and poet Allison Hargreaves have bodies on their minds

BY AGNIESZKA MATEJKO

You don't see a whole lot of skin in Edmonton. Most of the year we're concealed by undershirts, T-shirts and sweaters, all topped off by parkas. Whatever skin we imagine to exist under this puffy camouflage seems pale, vulnerable, acutely private and delicately sensual. So it seemed startling, to say the least, to walk into Muddy Waters Cappuccino Bar on a

PREVIEW

VISUAL ARTS

Curtis, a second year fine art student at Grant MacEwan College. "It resonated with me: the organic shape, the curves, the colours of skin—I find that very beautiful. This show is a very personal exploration. [The models] are not from magazines; they are my own friends." As it happened, one of Curtis's best friends, Allison Hargreaves (a third year U of A English major), was developing remarkably similar themes in her poetry, so the two decided to work together. "Allison wants to make language physical," Curtis explains, "and I want to make the physical language. 'Body and language are traditionally separated,'" adds Hargreaves. "I wanted to

explore ways to make language physical. Working with Andrea helps

to make that visible."

The similarities between these two artists are not coincidental; it becomes immediately apparent that the two are very close—they even finish each other's sentences. "We have been best friends for 11 years," explains Hargreaves.

"Our very first project together was a poster in Grade Four," Curtis says. "I did all the drawing and Allison decided what we were going to write."

"This show is 11 years in the making!" concludes Hargreaves

enthusiastically.

Growing up in a small town like Beaumont and dreaming of becoming artists cemented their friendship. And then there were some parental misgivings that both had to overcome. "Both of our families didn't think this [occupation] was practical, but we always knew that that's where our interests were," Hargreaves says. "[The show] is our way of proving to ourselves and to everyone else that we can do this," she adds with a note of pride that a first solo show brings.

BOTH ARTISTS are still full-time students and had to work long hours outside of class time, beyond the structured assignments that are the

staple of education. "I am not taking classes on body and language," comments Curtis wryly. This project was nothing like school, she adds, where you "hand it in to a professor and sign a [student ID] number." For Hargreaves this show was even more of a stretch; English majors don't often paste their poetry up on public walls. "[Andrea] is able to practice putting art out in school, whereas I don't have as many opportunities," says Hargreaves, whose work is highly personal. "Spilling parts of yourself... It's difficult, but if you want people to see it, to share it, you are going to have to get over your insecurities and fears of how it will be perceived."

The visceral physical intimacy that both artists convey has already gotten a bit of a critical reaction. "Why do they have to be naked?" asked one of Curtis's friends. "Why do they have to be clothed?" she retorted. "Clothes are limiting. When you look at clothes you say, 'Oh, that's a cowgirl; oh, that's a rap-

per.' While everybody has skin."

Hargreaves's family expressed some reservations too. "My Dad read some of the poetry and he didn't like it because he found it too centred around the body," she says. ("Why do you have to write about veins?" he asked.) For Hargreaves's poetry, the body is primal; it is where words emanate and return. Her poems turn ethereal words into something that can almost be touched.

With such a close friendship based on many years of shared ideas, it will be fascinating to watch these artists' work evolve. "We are not finished," says Curtis. "If this [show] were to resolve everything, we may as well stop now and go to business school." With such strong support from each other, business school will likely have to do without them. ☐

ANDREA CURTIS WITH POETRY BY ALLISON HARGREAVES
Muddy Waters Cappuccino Bar
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Homeward Bound

Continued from previous page

ed like a Freudian slip, the innuendo was completely unintentional without making the situation even more embarrassing than it already is. If you know what I mean.

That's the real source of the humour in *Homeward Bound*—not the succession of startling revelations (patriarch Glen Beacham announcing that he wants to die, Norris's husband Kevin driving away with the children and many, many more) that make up the plot, but the way these characters keep miscommunicating and misstepping whenever they try to talk to each other. Probably the most frequently used phrase in the play is "I didn't say that!" The characters are constantly clarifying previous statements or taking each other's words out of context or sidestepping questions or saying things that only make sense when you realize they're responding to something someone else said a minute or two earlier.

GRANT REDDICK (as Glen) and Carolyn Hetherington (as Bonnie) seem especially at home with this material—they nicely capture the way their characters are able to remain serenely detached from all the emotional

uproar around them, even though they're causing a great deal of it. (At one point, Glen and Bonnie start spontaneously creating an imaginary crossword puzzle together, with Glen inventing the clues and Bonnie instinctively supplying the answers, and the two actors really do seem to be on the same wavelength.) I was also fond of Jan Alexandra Smith's Norris—one of those poor, prickly women who think of themselves as so reasonable and work so hard at making everything perfect and yet can't understand why nobody likes them.

Director Tom Wood—who has acted in two previous productions of *Homeward Bound* and was a good friend of the playwright—obviously has a long, familiar history with this material, and he does a wonderful job of controlling the play's delicate, eccentric comic tone. This play was orphaned, in a way, in 1994 when Hayes died in a car accident, but Wood and his fine cast have proven themselves to be an excellent adoptive family. ☐

HOMeward BOUND

Directed by Tom Wood • Written by Elliott Hayes • Starring Carolyn Hetherington, Grant Reddick, David McNally and Jan Alexandra Smith • Shocter Theatre, The Citadel • To Apr 6 • 425-1820

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DANCE

CAPOEIRA ACADEMY 6807-104 St (709-5000) • Roda de Capoeira • Every Sat 1pm • Free performance

CONTACT IMPROV DANCE McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance jam. Contact improv, a dance of weight-sharing, gravity, momentum and stillness

CHAIKOVSKY EVENING Jubilee Auditorium, 11455-87 Ave (420-1757) • Alberta Ballet presents an evening of dance pieces choreographed to the music of Peter Tchaikovsky • Apr. 4-5 (8pm) • Tickets available at TIX on the Square, TicketMaster (51-8000)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ART BEAT GALLERY 8 Mission Ave (459-5777) • **ROCKY MOUNTAIN WORLD HERITAGE EXHIBIT:** Photographs by Mike Montana • Until Apr. 3

BUZZY'S Lower level, 10416-82 Ave (437-9707) • Artworks by Sirkka Kadatz

CHRISTL BERGSTROM'S RED GALLERY 521-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON THE FINE DIDACTIC (BUT NOT NECESSARILY DIDANTIC):** Paintings by Christl Bergstrom

CITY HALL See What's Happening Downtown

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **TRACE OF FLAME:** Wood-fired ceramics by Darwin Dolinsky; until Mar. 29 • **CLAY MEETS FIRE:** Wood-fired ceramics by John Elder; Apr. 1-May 3

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • **LES IS LORE:** Artworks by Les Graff • Until Apr. 23

FAB GALLERY 1-1 Fine Arts Building, U of Alberta Campus, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sun 2-5pm • **THE QUIN AWARDS:** An exhibition honouring excellence in book design in Canada, 2001 • Until Mar. 29

PORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Soapstone carvings of Inukshuk, hunters, mother and child by Peter Assapa. West Coast Indian and Eskimo gold and silver jewellery by Pat Dixon • Until Mar. 31

VOYER GALLERY See What's Happening Downtown

WING GALLERY Bsmr 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **RETURN TO OLYMPUS:** Group show of figurative artworks exploring ancient and modern mythology; until Mar. 29 • **NEW FIGURATIVE WORKS:** Acrylic paintings by Doug Vanha; through April

WONT GALLERY 12312 Jasper Ave (488-5152) • **OUT AND ABOUT:** Paintings by Betty Ampleford • Until Mar. 29

GIORDANO GALLERY See What's Happening Downtown

MARCOURT HOUSE 10215-112 St (426-1180) • Open Mon-Fri 10am-5pm; Sat 12-5pm • **DOODLES:** Paintings by Kellie Kitson; Mar. 27-Apr. 26; opening reception: Thu, Mar. 27 (7:30-10pm) • **Front Room: XERISCAPE/ECOSCAPE GARDEN RE-DESIGN OBJECT;** Mar. 27-Apr. 26; opening recep-

tion: Thu, Mar. 27 (7:30-10pm)

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Watercolour paintings by Stella Sok Kyung Song • Until Apr. 3

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Artworks by Myrie Steen, Don Sharpe, John McMann, Jack Ellis, Doug Capogreco, Dennis Clark, and Susan Gardiner. Pottery by Jim Speers • Until Mar. 31

JOHNSON GALLERY 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Watercolours by Jim Brager, serigraphs by Meredith Evans, Illingworth Kerri, Armand Vallee and Elkie Sommers. Wood carvings by Adi, and various African masks • Until Mar. 31

MCMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St (407-7152) • **ROOM FOR MEASURES:** Sculptural furniture by Catherine Burgess, Megan Strickfaden, Agnieszka Matejko (in collaboration with Wes Denison and Adrienne Arlen Duffy) • Until Apr. 6 • **After Hours:** On display outside the gallery. Two large-scale waterscapes by Leslie Taillefer

MISERICORDIA HOSPITAL 16940-87 Ave (476-8552) • Artworks by the Society of Western Canadian Artists • Mar. 28-Apr. 29

MUDDY WATERS CAPPICINO BAR 8211-111 St • Paintings by Andrea Curtis; until Mar. 31 • **UNHEALTHY MARRIAGE: HEARTWARMING VS HEART-STOPPING:** An art and poetry show by Corey Hamilton and Mark Kozub; Apr. 1-30; opening reception: Fri, Apr. 4 (8pm)

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St, Stony Plain • Open daily 10am-4pm • **MOROCCAN JOURNEY:** Photographic installation by Naomi Marathalingam • Apr. 5-May 5

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **THE HANDS OF A MASTER:** Until May 3 • **THE MASTER SPEAKS:** Series of presentations featuring a craft and an artisan; every Sat until Apr. 26 • \$2 (suggested donation/person) • A Master Speaks: Weaving presented by Corrine Odinga; Sat, Mar. 29 (1pm and 3pm) • Blacksmithing with Randy Chappell; Sat, Apr. 5 (1pm and 3pm)

MUTTART CONSERVATORY 9626-96A St (496-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • **VIOLETS IN DREAMLAND:** Annual show and sale • Apr. 5-6 (11am-5pm) • \$5.25/\$4.25 (senior/youth)/\$2.75 (child)/\$16 (family)

NINA HAGGERTY CENTRE FOR THE ARTS 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • **OUT/INSIDE ART:** Group show • **2ND SPACE RIGHT:** Photo Installation by Arie Verheul • Until Mar. 28

P.I.T.S. GALLERY See What's Happening Downtown

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **MID-WAY:** New work by Doreen Dubreuil, Michael S. Blyth, Paul Murasko and Ralph Heitmann • Opening reception: Wed, Apr. 2 (7-9pm) • Apr. 2-May 3

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100/453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **TREASURES OF THE EARTH** Geology collection. Permanent exhibit • **THE NATURAL HISTORY**

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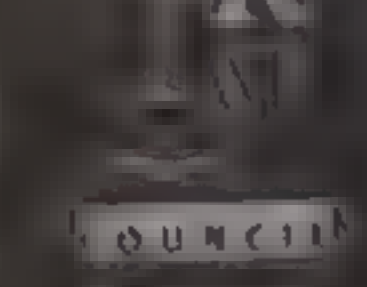
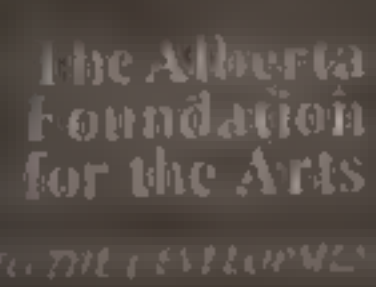
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ARTS WEEKLY

Continued from previous page

GALLERY: • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **ANCIENT ROME:** Until Apr. 21 • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am): family fun drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

REMEDY 8631-109 St • **OBJECTIF PHOTOGRAPHY ART SHOW 2003:** Third annual exhibition of photographs by staff of the Gateway • Until Mar. 31

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **NEW PAINTINGS:** Landscape paintings by Gerald Fautler • Until Apr. 8

SECOND PLAYING SPACE Timms Centre for the Arts, 112 St, 87 Ave • **PORTFOLIO SHOW 2003:** Presented by the U of A Drama Department. The 3rd annual Design and Technical Theatre Portfolio Show • Opening gala reception: Wed, Apr. 2 (6pm-12am) • Apr. 3-5 (12:30pm-8pm)

SECHERS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO See What's Happening Downtown

ST. THOMAS' COFFEE HOUSE 4, 44 St. Thomas Street, St. Albert (907-1454) • **NORTHERN EXPERIENCE:** Oils and pastel artworks by Frances Boyce Olynk depicting images of Greenland and Northern Canada • Until Apr. 8

STUDIO 321 See What's Happening Downtown

STUDIO GALLERY 143 Grndin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • Urbanscapes and ruralscapes by Bruce Allen and Bruce Thompson • Until Apr. 28

SWEETWATER CAFÉ 102 Ave; 124 St • (907-1454) • **FLORAL AND FIGURE FUSION:** Group show of figurative and floral artworks, landscapes and still-lives • Until June 10

TIMOTHY'S WORLD COFFEE 8137-104 St (907-1454) • **SOLACE:** Paintings by Deborah McGinnis • Until Apr. 8

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **THE PURSUIT OF HAPPINESS:** Photographs by Paul Murasko • Mar. 27-May 1 • Opening reception: Thu, Mar. 27 (7:30-9:30pm)

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Paintings by David Alexander • Until Apr. 8

THE WORKS GALLERY See What's Happening Downtown

LITERARY

BACKROOM VODKA BAR 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation

CITY ARTS CENTRE 10943-84 Ave • The Stroll of Poets Society presents *Imagining Alberta* with Paul McLaughlin and Thomas Trofimuk, followed by an open stage • Wed, Apr. 2

GREENWOODS BOOKSHOPPE 7925-104 St (439-2005) • Mary Mailey and Judy Schultz's celebration of the release of *The Food Lover's Trail Guide to Alberta* • Thu, Apr. 3 (7pm)

NAKED CYBER CAFÉ See What's Happening Downtown

LIVE COMEDY

FARGO'S 10307-82 Ave (433-4526) • Every SUN: Fargo's Laugh-a-Lot Comedy

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove (962-7631) • THU 27 (7:30pm): Martin Dubé (impressionist); all ages show; \$20/\$15 (student/senior)

SIDETRACK CAFÉ 10333-112 St (421-1326) • Every THU (7:30-9:30pm): Comedy improv show • \$3

THEATRE

BE A MAN Azimuth Theatre Space, 11315-106 Ave, (454-0583) • Ribbit Productions

presented a revival of their hugely popular 2001 Fringe hit, a high-energy, fast-paced collection of irreverent scenes, sketches and monologues exploring the nature of masculinity and male-female relationships in the 21st century • Mar. 27-Apr. 6

CHARLEY'S AUNT Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • Brandon Thomas's venerable cross-dressing comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Until Apr. 20

CHIMPROV! The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

COPING See What's Happening Downtown

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

HEDWIG AND THE ANGRY INCH The Roxy, 10708-124 St (453-2440) • Presented by Theatre Network • Bradley Moss directs Michael Scholar Jr. and Rachael Johnston in John Cameron Mitchell's cult musical about a struggling glam-rock singer/songwriter, the victim of a botched sex-change operation, who travels from one tiny, underattended concert venue to another on a comical, desperate, indomitable search for true love • Apr. 3-20

HOME ICE Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

HOMEWARD BOUND See What's Happening Downtown

I FEEL THE EARTH MOVE... UNDER MY FEET! La Cite Francophone, 8627-91 St (420-1757) • Presented by Kompany Dance and Musical Theatre • Singers Tina Hunter, Marleigh Rouault, Ian Keyler and

Adam Kuss and a seven-member cast of dancers perform a mix of world music, jazz, funk and show tunes in director Ron Schuster's tale of three ethereal beings who come to Earth in search of "the perfect rhythm" • Apr. 4-5, 11-12 (8pm), matinee Sun, Apr. 6 (2pm) • \$18/\$12 (student/senior) • Tickets available at TIX on the Square (420-1757)

MARVELOUS PARTY See What's Happening Downtown

MENOPOSITIVE! THE MUSICAL See What's Happening Downtown

OH SUSANNA Varscona Theatre, 10329-83 Ave • Edmonton's live Euro-style talk show, this month featuring Irmengarde (Davina Stewart) and Eros (Jeff Haslam) • Sat, Mar. 29 (11pm) • \$8/\$6 Die-Nasty member

THE PLOUGH AND THE STARS Timms Centre for the Arts, U of A Campus (492-2495) • Presented by Studio Theatre • Michael Murdock directs Sean O'Casey's gritty 1926 drama about the political and philosophical conflicts that erupt among the inhabitants of a Dublin tenement building in the months leading up to the 1916 Easter Rebellion • Mar. 27-Apr. 5 (8pm), matinees (12:30pm), no performances on Sundays • \$8-\$20 • Tickets available at the Studio Theatre box office (492-2495)

QUATRE FARCES DE CHEKHOV La cité francophone, 8627-91 St (469-8400) • Presented by L'Unité • Brian Dooley directs René Aubin, Daniel Cournoyer, Isabelle Rousseau and Erick Sirois in French translations of four short humorous plays by Anton Chekhov: *A Marriage Proposal*, *On the Harmfulness of Tobacco*, *The Bear* and *The Reluctant Tragedian* • Mar. 27-30 • (8pm), Sunday matinee (2pm) • \$17/\$12 (Sunday for students with ID) • Tickets available at La Librairie Le Carrefour (466-1066), at the door

THE RED PRIEST (EIGHT WAYS TO SAY GOODBYE) Jubilee Auditorium, Kaasa Theatre, 11455-87 Ave (477-5955) • Presented by Workshop West Theatre • Ron Jenkins directs Miekko Ouchi (who also wrote the script) and Ashley Wright in this poetic drama about an unhappy female aristocrat whose abusive husband, the patron of composer Antonio Vivaldi, forces her to take violin lessons from the aging, desperate musician in order to prepare for an upcoming concert at the Parisian court • Mar. 28-Apr. 6 • \$16/\$13 (student/senior) •

Tickets available at Workshop West Theatre (477-5955), TIX on the Square (420-1757)

THE ROCK 'N' ROLL FALSETTOS Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A musical spoof of Mafia movies and TV shows, in which a crime boss plans a massive meal with his rival families to figure out how to carve up the prairies • Until Apr. 6

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THE TAMING OF THE SHREW Walterdale Playhouse, 10322-83 Ave, (439-2845) • Curtis Knecht, Angelle Vilas and Daria Kotovych star in director Robin Whittaker's production of the Shakespeare comedy about the romantic battle of the sexes that erupts between a strong-willed, viper-tongued woman and the chauvinistic man who promises her father he can bend her to his will • Until Mar. 29 • \$12-\$14/\$10-12 (student/senior) • TIX @ TicketMaster

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)

THE UNEXPECTED MAN Varscona Theatre, 10329-83 Ave (434-5564/420-1757) • Presented by Shadow Theatre • John Hudson directs Coralie Cairns and John Hudson in Art playwright Yazmina Reza's comic drama about a woman who finds herself sharing a train compartment with a famous novelist, prompting a furious internal debate as she wrestles with the question of whether or not to speak to him • Until Mar. 30 • Tue-Sat (8pm), Sat/Sun matinee (2pm) • \$16/\$13 (students/seniors/Equity)/\$10 (Tuesdays); Two-for-One Night • Tickets available at TIX on the Square

WINTER'S TALE Grant MacEwan College Theatre Lab, 10045-156 St (497-4470) • large cast of Grant MacEwan theatre students star in this new rock musical by Bridget Ryan (who directed, choreographed and wrote the book) and Chris Wynters (who wrote the music and lyrics) based on William Shakespeare's play about a Sicilian king who pays a terrible price for his jealousy over his wife's imagined infidelities • Apr. 2-6 (8pm) Sat mat Apr. 5 (2pm) • \$10/\$7 (student/senior)

Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Wolves will attack you
Get rid of that wolf magnet
It attracts wolves, bitch

TAURUS

(Apr 20-May 20)
Stop drinking the paint
Quit trying to sell your spleen
You need it to live

GEMINI

(May 21-June 20)
Nobody likes you
They just like your hot sister
She has a great ass

CANCER

(June 21-July 22)
You are going to
Die in a car accident
Avoid paying bills

LEO

(July 23-Aug 22)
Bend over and pick
That up from the ground for me
Oh yeah, that's the stuff

VIRGO

(Aug 23-Sept 22)
You are not virgin
You are only a Virgo
Stop scamming Christians

LIBRA

(Sept 23-Oct 22)
If you want to sell
Worthless shit, just hold contests
Car dealers know this

SCORPIO

(Oct 23-Nov 21)
Penguins are evil
Don't let them run for office
Kick their asses red

SAGITTARIUS

(Nov 22-Dec 21)
It is true, ask him
Jesus hates your stupid dog
It's fucking ugly

CAPRICORN

(Dec 22-Jan 19)
If you grease the palm
I'll get the stars to give you
Some action tonight

AQUARIUS

(Jan 20-Feb 18)
You are not any
Good at playing your guitar
The whore had herpes

PISCES

(Feb 19-Mar 20)
These fish freak me out
I hid in the chicken vat
Which was freaky too

Jonathan Ball, Registered Fraud

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 11pm

CLUBS/LECTURES

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave, 50 St (496-1802) • Every FRI (10am): Sounder sleep • Until Apr. 25 • Pre-register

CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT (944-5453/496-5942) • Group for women and men age 60 years or older who are experiencing difficulties in their relationships with their adult children • Until May 8 (1:30-4pm) • Free

CITY PLANNING AND DEVELOPMENT DEPARTMENT • Balwin Junior High School, 7055-132 Ave (496-5809) Public meeting to discuss the proposed amendment and zoning bylaw changes in the Belvedere neighbourhood; Thu, Mar. 27 (7pm) • Best Western Hotel, 18035 Stony Plain Rd (496-6226); Wed, Apr. 2 (5-7:30pm); Meeting to discuss the draft of the Neighbourhood Area Structure Plan for Place La Rue West • Alberta Research Council, Karl Clark Rd (496-6295); Public meeting meeting to discuss the proposed amendment to the Ellerslie Area Structure Plan; Thu, Mar. 27

COMMUNITY SHAMANIC DRUMMING CIRCLE See What's Happening Downtown

CONTAINER GARDENING Whitemud Crossing Library, Whitemud Crossing Shopping Centre, 4211-106 St (496-1822) • Salisbury Greenhouses presentation on container gardening followed by a question and answer session • Wed, Apr. 2 (7pm)

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN • Biological Sciences Building, U of A (469-3318) • Discover Group Series for children in Grades 5-9 • Sat, Apr. 5 (10am-noon) • Pre-register

EDMONTON CAT FANCIERS CLUB See What's Happening Downtown

EDMONTON COALITION AGAINST WAR AND RACISM See What's Happening Downtown

FILM PRESENTATION U of A, Education Theatre 129 • Colin Angus will be showing his documentary detailing their harrowing descent of the Amazon from source to sea • Admission is by donation • Fri, Apr. 4

(7:30pm)

IRAQ, THE US, THE UN, AND EUROPE: DEMOCRACY, HUMAN RIGHTS, AND THE RULE OF LAW Law Centre, Room 231, U of A Campus (492-8281) • Panel discussion • Thu, Mar. 27 (7pm) • free

IS THIS THE WAY IN? MECHANISMS AND RATIONALES OF CANADA'S EMERGING SOCIAL POLICY REGIME Rm 10-4 Tory Building, U of A Campus • Lecture presented by Lois Harder, Department of Political Science • Thu, Mar. 27 (3:30pm)

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

WEST END TOASTMASTERS 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Apr. 17 (12-1pm)

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDY'S NITE CLUB 117258 Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) See What's

Happening Downtown

GAY MEN'S OUTREACH CREW (GMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

LAMEDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-8 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/~lvp-posit (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277, 877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and Lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every SUN-TUE (7-12am): Karaoke with Tizzy. Every WED: game show. Every FRI: free pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SEE NEXT PAGE

SPECIAL EVENTS

BRAVO!FACT/AMPIA See What's Happening Downtown

EDMONTON ALTA AND LATIN RHYTHMS FESTIVAL (471-0846) • Mar. 28-30 • Northgate Lions Centre, 139 Ave. 75 St. Family night: Fri, Mar. 28 (8pm); \$6 • Central Lions, 111 Ave. 113 St. Salsa dance workshops during the day and show and Salsa dance

competitions and dancing at night: Sat, Mar. 29; \$15 (Sat workshops), \$25 (Sat night dance/show/lunch); tickets available at TicketMaster • Central Lions, 111 Ave. 113 St. Workshops: Sun, Mar. 30 (10am/4:30pm); free

LIVIA STOVKE FOUNDATION Chapters: WEM (430-7953) • Relay teams raising money for Livia Stovke Foundation, WIN House, Lurana Shelter, Women's Emergency Accommodation Centre • Fri, Mar. 28 (6pm)-Sat, Mar. 29 (6pm)

PIECES OF THE SKY See What's Happening Downtown

2003 VANCOUVER INTERNATIONAL MOUNTAIN FILM FEST See What's Happening Downtown

THE ART OF DOWNTOWN

What's Happening Downtown!

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-5611, 4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • Main Gallery: **FLASHES OF GREATNESS**: Woodfired pottery from around the province; until Apr. 5 • **Discovery Gallery: NEW WOOD TURNINGS**: Wood works by Mason Eyben; until Apr. 5

CITY HALL 1 Sir Winston Churchill Sq (459-6781) • Open Sat, Mar. 29 2-5pm; Sun, Mar. 30 11am-5pm; Tue-Fri 9am-9pm; Sat, Apr. 5 9-5pm; Sun, Apr. 6 11am-3pm • **NEPAL CRAFT EXHIBITION**: Presented by the Society of Friends of Nepal • Opening reception: Sat, Mar. 29 (2pm) • Mar. 29-Apr. 6

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNI-COLOUR**: Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Ariene Stamp; until June 15 • **THROUGH THE LOOKING GLASS**: Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 • **POST-IMPRESSIONIST MASTERWORKS**: Until June 1 • **Kitchen Gallery: GLORY HILLS**: Artworks by John Maywood; until June 15 • **Children's Gallery: BECOME**: Created by Don Moar; until July • **THURSDAY ART FOR LUNCH**: Sister Wendy's video *Baroque to Romanticism*; Thu, Mar. 27 (noon); free • **AFTER DARK**: Avant-Garde: featuring a concert with Maria Dunn (Celtic and roots singer/songwriter), gallery tours and food. Proceeds towards programming at the gallery; Fri, Mar. 28 (7pm); \$27; tickets available at The Edmonton Art Gallery, TIX on the Square (420-1757) • Admission rates (until June 1): \$12/\$10 (student/senior), \$5 (children 6-12)/Free (member/children 5 and under)

FOYER GALLERY Stanley A. Milner Library, Pedway level, 7 Sir Winston Churchill Sq • Open Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • Recent photographs by Montreal-based artist Adam Rankin • Until Mar. 31

GIORDANO GALLERY Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Spring show • Until Apr. 28

P.I.T.S. GALLERY 10154-103 St (707-8305) • Open Fri-Sat 10-4pm • **SEEN/UNSEEN**: Artworks by Kristen Baugh, Elizabeth Hudson, Marcy Nielson, Jennifer Rae, Laure St. Pierre • Until Mar. 29

SEGHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **PERFECTLY NORMAL**: Artworks by Daryl Vocat; until Apr. 19 • **LUMEN**: Recent works by Daryl Rydman; fundraising sale in gallery foyer; until Apr. 30

SPECTRUM ART GALLERY AND STUDIO 10867-96 St (424-8803) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

STUDIO 321 Rice Howard Way, 10168-100A St • Open Sat 1-4pm; Sun 1-4pm • **THE FATHER-SON EXHIBIT**: Paintings by Marc and sculptures by Louis • Until Mar. 30

THE WORKS GALLERY Main Floor, Commerce Place, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-4:30pm • **STILLFRAMES**: Paintings and drawings by Ronnie Hill • Until Apr. 4 • Closing reception: Apr. 4 (7-9pm)

CLUBS/LECTURES

COMMUNITY SHAMANIC DRUMMING CIRCLE Sacred Heart Church, 10821-96 St (439-0631) • Every Friday

EDMONTON CAT FANCIERS CLUB Shaw Conference Centre (461-1766/468-7268) • Cat show • Mar. 29-30 (9:30am-5pm) • \$5/\$20 (children/senior)

EDMONTON COALITION AGAINST WAR AND RACISM Mennonite Centre for Newcomers, 10010-107A Ave (988-2713) • Every Sun (7pm): Meetings held to plan peace rallies and presentations

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker Doug Craig presents

Commercializing Research; Fri, Mar. 28 (6:45-8:30am); \$2 • Speaker John W. Dueck presents *Building Wealth in Today's Environment*; \$2; Fri, Apr. 4 (6:45-8:30am)

LITERARY

NAKED CYBER CAFE 10354 Jasper Ave • **OBSERVATIONS IN THE KEY OF COLOUR**: A culture jam of art, music and spoken word • Fri, Apr. 4 (8pm)

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns.

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Mon-Sat 4pm-3am; Sun 8pm-3am • Nightclub: disco upstairs, western downstairs

• TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. Sun: Betty Ford Hangover Clinic Show, DJ Jazzy

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

BRAVO!FACT/AMPIA Glenora Room, Coast Edmonton Plaza Hotel, 10155-105 St (454-7936) • Screening of Bravo!FACT/AMPIA winners (past and present) • Sun, Apr. 6 (10am) • Pre-register by Apr. 3

PIECES OF THE SKY The Coast Edmonton Plaza, 10155-105 St (477-6648, ext. 236) • Concert with Laura Vinson and Free Spirit, hosted by: Bruce Makokis (CFCW) and Clifford Whitford. Benefit concert, silent and live auction. Fundraiser for the Ben Caff Robe Society • Sat, Apr. 5 (5:45 reception, 7pm dinner) \$60 (advance tickets only)

2003 VANCOUVER INTERNATIONAL MOUNTAIN FILM FEST Metro Cinema Zeidler Theatre, Citadel Theatre (488-6614) • The best films of the festival with speaker Guy Edwards, presented by Mountain Equipment Co-op • Thu, Apr. 3 • Tickets available at Mountain Equipment Co-op Edmonton (12328-124 St) • \$10 adv./\$13 at the door

THEATRE

COPING Jekyll and Hyde Pub and Restaurant, 10610-100 Ave (454-8606/420-1757) • Presented by Image Theatre • Randi Ball, Judy McFerran and Randall Scott MacDonald star in this musical cabaret, an evening of humorous songs devoted to the subject of coping with life's frustrations • Until Apr. 5 • Thu-Sat (6:30pm food and drink, 8pm show) • \$13-\$16 • Tickets available at TIX on the Square (420-1757), at the door

HOMEWARD BOUND Shocter Theatre, The Citadel (425-2180/420-1757) • Tom Wood directs Paul Cowling, Jan Alexandra Smith, Carolyn Hetherington and David McNally in this revival of Canadian playwright Elliott Hayes's 1994 domestic comedy about a suburban family whose plans for a peaceful Sunday dinner are turned upside-down by bickering, drunkenness and a series of shocking personal revelations • Until Apr. 6 • Tue-Sun (8pm), Sunday matinees (2pm) • \$24-\$52 • Tickets available at TIX on the Square; rush seats available at 50% off regular adult ticket price one hour before each performance

MARVELOUS PARTY 3rd Fl, Edmonton Centre East (463-4237) • Presented by Jagged Edge Theatre • Briana Buckmaster, Hansi Klemm and Andrew McCreedy star in this lively revue saluting the music of celebrated British playwright, composer, lyricist and wit Noel Coward • Until Mar. 29 • Tue-Fri (12:10pm), Sat (8pm) • \$8/\$7 (senior); \$4 double Toonie Tuesdays • Tickets available at TIX on the Square (420-1757), Jagged Edge Theatre

MENOPOSITIVE! THE MUSICAL Citadel's Rice Theatre (425-1820) • Susinn McFarlen, Candace O'Connor, Patricia Dahlquist and Ann Wam Pegg star in CBC broadcaster J.J. McColl's hit revue about four women who share insights, jokes and bawdy stories about middle age while planning their high school's 35-year reunion • Until Apr. 6 • \$32/\$27 (student/senior) • Tickets available at the Citadel box office

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

For more information: www.edmontondowntown.com

CLASSIFIEDS

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artist to artist

Pro Coro Canada: auditions for professional-level singers on Apr. 25-28. Ph David Garber, 420-1247 for info. na0306

The Works Art & Design Festival Street Market Application deadline is coming up (Mar. 31). Ph 426-2122, www.theworks.ab.ca na0306

MADE in Edmonton: Dave Mason, Graphic Designer speaking at the GMCC downtown campus, Apr. 3, 7pm. \$5 members, \$10 non-members. na0327

Actors needed for PSA. Young Girl 7-10, Adult Man and Woman 35-50, Senior Man. john_oh@hotmail.com 478-2112 na0327

artist to artist

The Works Art & Design Festival: Submit recent jpg designs (within 5yrs) for its Edmonton furniture design exhibit to Coordinator Geoffrey Lilge by Apr. 20 glilge@pure-design.com. Info, 426-2122. na0327

Sound & Fury Theatre seeks writers to participate in May long weekend Playwrights' Blitz. Contact Scott at soundandfury@marica.org with script ideas. na0327-0424

Sculptors' Association of Alberta (SAA) Next Meeting: Wed, Apr. 9, www.saa.ca 780-721-6822 na0327

Alberta Foundation for the Arts invites artists to submit slides for possible purchase by Apr. 1. Download applications from www.cd.gov.ab.ca or call (780) 427-9968 (310-0000 toll-free). na0320

Java Escape is looking for a variety of local artists to display artwork on our walls. Ph Geo for details at 406-4090. na0320

Looking for old/used silkscreen equipment. Can pay for usable stuff. Ph Tony 708-2298/425-3580. na0319

Harcourt House seeks proposals for **Artist in Residence Program**, Sept. 1, 2003-Aug. 31, 2004. Open to artists who are Canadian residents working in any visual art media. Deadline: May 31, 2003. For info Ph Christal (780) 426-4180. na0327

artist to artist

ART Instructors Needed: Harcourt House is looking for qualified art instructors (BA or BFA in Visual Art/Design/Education) w/teaching experience. Ph 426-4180. na0327

Harcourt House seeks Board Members for a two-year term starting in April 2003. Forward a letter of intent and/or a CV to: Christal Phyk, Executive Director. Ph 426-4180. na0327

WANTED: Artists on the Ward Volunteers: The University Hospital is looking for skilled visual artists, musicians, writers/poets and storytellers to volunteer 3 hours a week in our "Artists on the Ward" Program. Ph 407-8428. na0320

Actors wanted for independent movie produced through NAIT's Radio and TV Arts program. Ph Eric or Jason 471-8527. Females 25+. Males 7-60. na0320

Latin American Rhythms Workshop - presented by U of A music departments showcasing talents from Chile Tue, Mar. 25, 12-2pm, studio 27. Fine Arts Building. Free. na0313

musicians

Female vocalist/keyboardist wanted for country/folk/rock group. Covers and originals. Blue Rodeo sound. Call Mike 450-5306/464-2365. na0327

Singer/songwriter seeking cello/violin/acoustic bass to fill out sound for stage. Alt/folk. Nirvana, Bob Dylan, Simon and Garfunkle. Mike 968-2705. na0320

Wanted banjo player for student accompaniment. Call 988-9612 na0320

musicians

Young female country singer in the Shania - Faith Hill mode production of new CD in Nashville in future **wanting new young country band** (lead and bass guitar, fiddler, drummer and keyboard player). Audition in April. Send bio by e-m or fax: (F) 780-417-2136 (e-m) kabloona@shaw.ca VWO327-0410 (2wks) na0327

Female vocalist/keyboardist wanted for country/folk/rock group. Covers and originals. Blue Rodeo sound. Call Mike 450-5306/464-2365. na0327

Vocalist seeking hardrock musicians to form a strong technical act. Infl: Nirvana, Deftones, Linkin Park. Ph Spectrum Art Gallery 482-6677. na0327

Lead guitar player and lead vocalist looking for bassist and drummer. Infl: Ozzy to Creed. Serious inq. only Tom 444-7553, Kevin 451-1741. na0327

Wanted: Singer for established (8 years) contemporary a cappella group. Looking for female singer, high-alto to low-soprano preferable. Call 489-0136 or e-m beaker@telusplanet.net to set up audition. na0313

The Halcyon Dream seeks vocalists, any style, for techno project. John 908-5476 na0320

Asian female vocalist required for upcoming R&B/neo-soul CD release. Call Dexx 469-3300. na0313

Singer/songwriter looking for band for rock project. Cody (780) 975-2719. na0327

SEE NEXT PAGE

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By ANDREA NEMERSON

Draining power from the shields

Dear Andrea:

Before you endorse IUDs or Depo-Provera, you may be interested to know that MANY, MANY women have suffered severe, irreversible injuries causing infertility, mutilation, psychological injury and other "adverse events" including death by using them. Women are targeted by pharmaceutical and medical device manufacturers MANY, MANY times more often than men and are injured exponentially more often. Just because something is on the market does not mean that it is safe. I'm sure you wouldn't want to get an e-mail from the husband of someone who heeded your advice and wound up

in the hospital.

Stick to sex advice, not product endorsement.

Love, Aware Woman

Dear Woman:

I've always wanted to ask this, so thanks for the opportunity: Why do you do this? Why do so many people, especially progressive, well-meaning, conscientious, often female people, want so desperately to believe that the world is even more dangerous than it really is? Think about it: I'm writing this on March 19th, 2003. U.S. troops are massing on the Iraqi border. By the time you read this, we'll be at war. The alert level is at "orange high," whatever that means. Israeli families are toting their gas masks with them everywhere they go. The world isn't scary enough for you? Why concoct conspiracies where none exist, and why spread your personal panic to innocent readers of this column and who knows where else? You can't be happier this way. I'd suggest, in all seriousness, that you investigate anxiety meds, but no doubt you've already been tipped off to how Big Pharm targets women with happy pills designed to make us tractable and submissive. That way,

we'll be ready to roll over and become handmaidens to the theocrats after God's Army wins (or steals) the next election. Grow up.

The IUD you have in mind, the Dalkon Shield, has been off the market a good 30 years now. It did indeed cause infections, pelvic inflammatory disease and infertility. As a result, the manufacturer, A.H. Robins, was sued out of existence. Other, probably blameless IUDs went out with the Shield, at least in the U.S. (other IUDs remained popular elsewhere even as they went nearly extinct in the U.S.). The lawsuits, justified as they were, had a chilling effect on the pharmaceutical companies, keeping them from putting much money into contraceptive research again until fairly recently. Understand that this is a bad thing. New contraceptives are not evidence of a war on women; they are the key to women's emancipation and advancement worldwide. When women have fewer children, they can pull themselves out of poverty, provide for their families and maybe stay healthy enough to live past 30. I'd think you'd already know all this, since you claim to be so passionate about women's health.

Because the IUD (a small device installed in the uterus to prevent implantation of an embryo) is basically a sound idea, and because so many women prefer a birth control method that doesn't require constant attention, it's finally back. The most popular recent arrival, the Mirena, is a combination hormonal/physical method marketed specifically to women who have already had a child. It's safe. It works. It's no more dangerous than childhood vaccinations or snack food manufactured in a facility which may have been used in the processing of peanuts. Or, for that matter, asbestos-loaded tampons or diet sodas that give you lupus. Yes, those last two are urban legends, but so's your thing about legions of women dropping dead or suffering "psychological injury" from using modern contraceptives. I hope you don't believe that the pharmaceutical companies target women for injury. That's beyond urban legend and into delusion, and you really ought to get that looked at.

Depo-Provera is the every-three-months progestin shot. It's a powerful drug and some women detest the side effects, which can be long-lasting, but you don't die from weight gain, mood-

iness or light bleeding. Oh, it's injured or killed some people for sure, but remember that it's been taken by huge numbers of women over 20 or more years—of course there have been some disasters. Haven't you ever noticed that every drug on the market has a list of side effects ending with something like "blindness, seizures, coma and death"? Don't you take medicine when you need it anyway? You shouldn't, you know. You should take herbs, because it's all-natural it can't hurt you.

I don't, in fact, endorse these products. I'm pretty neutral on them, and of course I'm aware that they can be dangerous. Anyone interested in them should see her doctor, not listen to me. Nor would I claim that the big pharmaceutical companies are interested only in our health and happiness. It's a cutthroat industry and the moral standing of some of its members is shaky at best. But they want to sell us drugs; they don't want to kill us. Dead women don't buy Depo.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can reach her at andrea@altsexcolumn.com

musicians

Established metal band Aftertaste seeks experienced, dedicated bass player. Gear, transportation a must. Ph Barrett (780)721-9134/Doug (780)454-2629.

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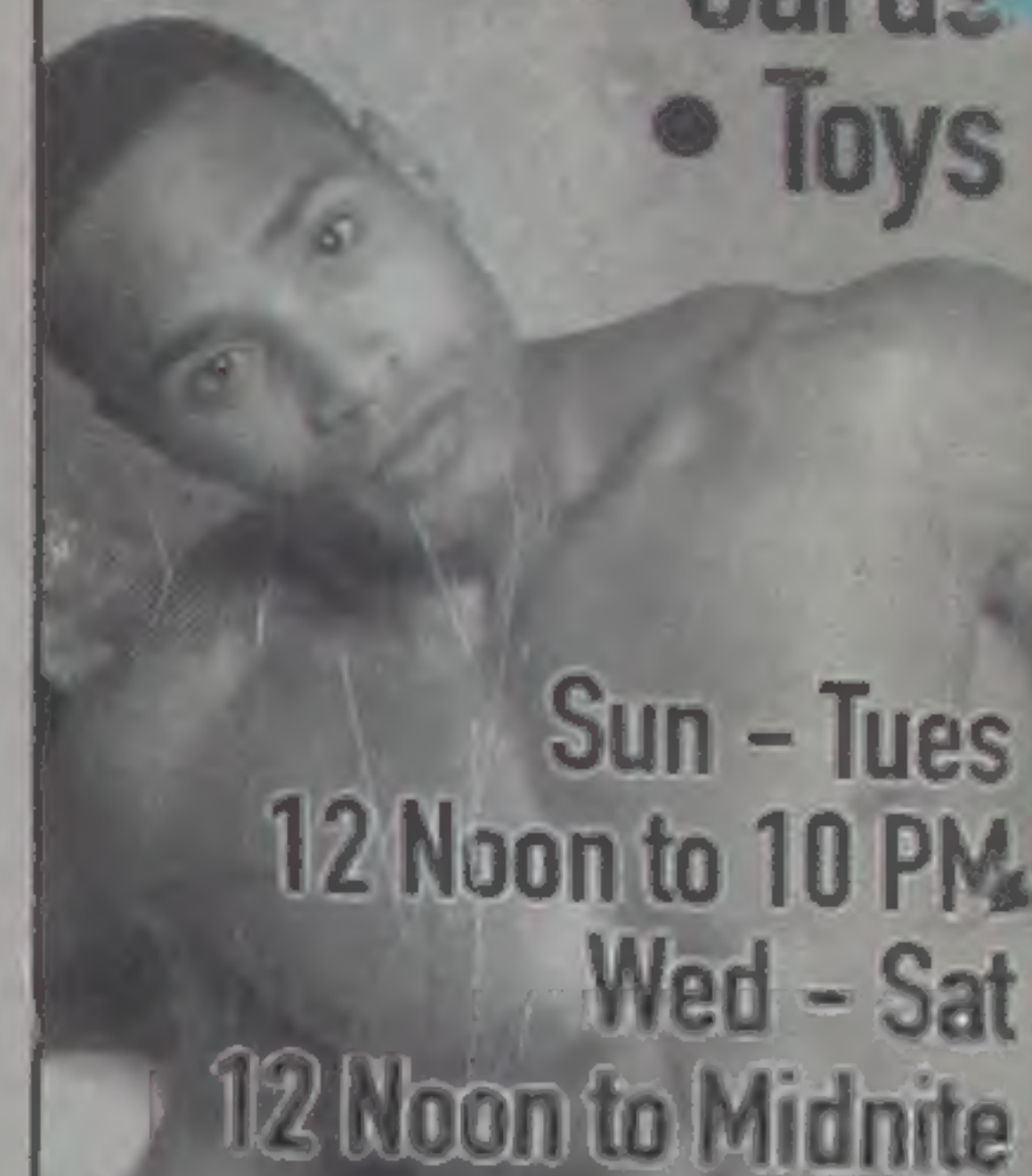
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